FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

Dr THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume VII.

MAZURKAS

for the Pianoforte.

Op. 6. № 1. f sharp minor.
„ „ „ 2. c sharp minor.
„ „ „ 3. e major.
„ „ „ 4. e flat minor.
Op. 7. № 1. b flat major.
„ „ „ 2. a minor.
„ „ „ 3. f minor.
„ „ „ 4. a flat major.
„ „ „ 5. c major.
Op. 17. № 1. b flat major.
„ „ „ 2. e minor.
„ „ „ 3. a flat major.
„ „ „ 4. a minor.
Op. 24. № 1. g minor.
„ „ „ 2. c major.
„ „ „ 3. a flat major.
„ „ „ 4. b flat minor.

Op. 30. № 1. c minor.
„ „ „ 2. b minor.
„ „ „ 3. d flat major.
„ „ „ 4. c sharp minor.
Op. 33. № 1. g sharp minor.
„ „ „ 2. d major.
„ „ „ 3. c major.
„ „ „ 4. b minor.
Op. 41. № 1. c sharp minor.
„ „ „ 2. c minor.
„ „ „ 3. b major.
„ „ „ 4. a flat major.
Op. 50. № 1. g major.
„ „ „ 2. a flat major.
„ „ „ 3. c sharp minor.
Op. 56. № 1. b major.
„ „ „ 2. c major.
„ „ „ 3. c minor.

Op. 59. № 1. a minor.
„ „ „ 2. a flat major.
„ „ „ 3. f sharp minor.
Op. 63. № 1. b major.
„ „ „ 2. f minor.
„ „ „ 3. c sharp minor.
Op. 67. № 1. g major.
„ „ „ 2. g minor.
„ „ „ 3. c major.
„ „ „ 4. a minor.
Op. 68. № 1. c major.
„ „ „ 2. a minor.
„ „ „ 3. f major.
„ „ „ 4. f minor.
A moll a minor.

Entered according to international treaty.

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Lith. Anst. v. C. G. Röder, Leipzig.

Die Mazurka setzt mehr als irgend eine andere von **Chopin** gepflegte Compositionsgattung das Verständniss der polnischen Nationalität voraus. Franz Liszt sagt: „Nur in Polen lernt man, welch' stolzes, zartes, herausfordendes Wesen diesem Tanze eignet. In ihrem Heimathland ist die Mazurka nicht nur ein Tanz, sie ist ein Volksgedicht, und wie alle Dichtungen besiegter Völker geschaffen, die lodernde Flamme patriotischer Gefühle unter dem durchsichtigen Schleier einer populären Melodie durchschimmern zu lassen." Der ritterliche Sinn des modernen Polen bewegt sich zwischen Liebe und Patriotismus. Der Gefühlsscala dieser Leidenschaften entspricht in den Mazurka's **Chopin's** eine bewundernswürdige Mannigfaltigkeit der musicalischen Gestaltungen. Die Eigenart des grossen Tondichters verklärt alle seine Tanzweisen; auch seine Mazurka's sind poetische Stimmungsbilder. Selbst diejenigen Stücke dieser Sammlung welche sich durch ihre straffe Rhythmik dem Character des Volkstanzes am meisten nähern, erheben sich durch irgend welchen feinen Zug weiter über das Niveau der eigentlichen Tanzmusik. Andere sind von einer so duftigen, empfindungsvollen Melodik, dass die ursprüngliche Unregelmässigkeit der Accentuation nur in schwachen Pulsschlägen ihr Dasein verräth. Noch andere zeigen eine zu dem Derbkomischen sich hinneigende Heiterkeit, ohne dass jedoch die Grenze der Vornehmheit überschritten würde. Von der Mazurka, Op. 56 Nº 2 sagt Karasowski: „Es ist, als ob der Componist sich nur momentan mit der Lustigkeit hätte zerstreuen wollen, um dann desto trauriger in seine ursprüngliche Melancholie zurück zu fallen." Beispiele für den gleichen Typus lassen sich unschwer zusammenstellen. Einige Mazurka's möchte man als Programmmusik ohne Programm bezeichnen, da nur die bildlich nachdichtende Phantasie des Spielers ihren unvermutheten Wandlungen folgen kann.

Wir verzichten darauf, den einzelnen Stücken einen Commentar beizugeben, denn gegenüber der glänzend reichen Schöpferkraft des Autors sind die Worte unzureichend, um der Vielseitigkeit des musikalischen Ausdrucks in die Sphäre seiner inviduellen Gebilde zu folgen. Wir glauben besser zu thun, wenn wir den Spieler auf das dritte Capitel in Liszt's Buch über **Chopin** verweisen, das hochwillkommene Anregungen in Fülle bietet.

Der richtige Vortrag der Mazurka erfordert insbesondere die Beobachtung der unregelmässigen Accente. Denn es gehört zum Wesen dieses Tanzes, dass die Hauptbetonung bald vereinzelt, bald mit einer gewissen Consequenz auf das zweite oder dritte Viertel verlegt wird.

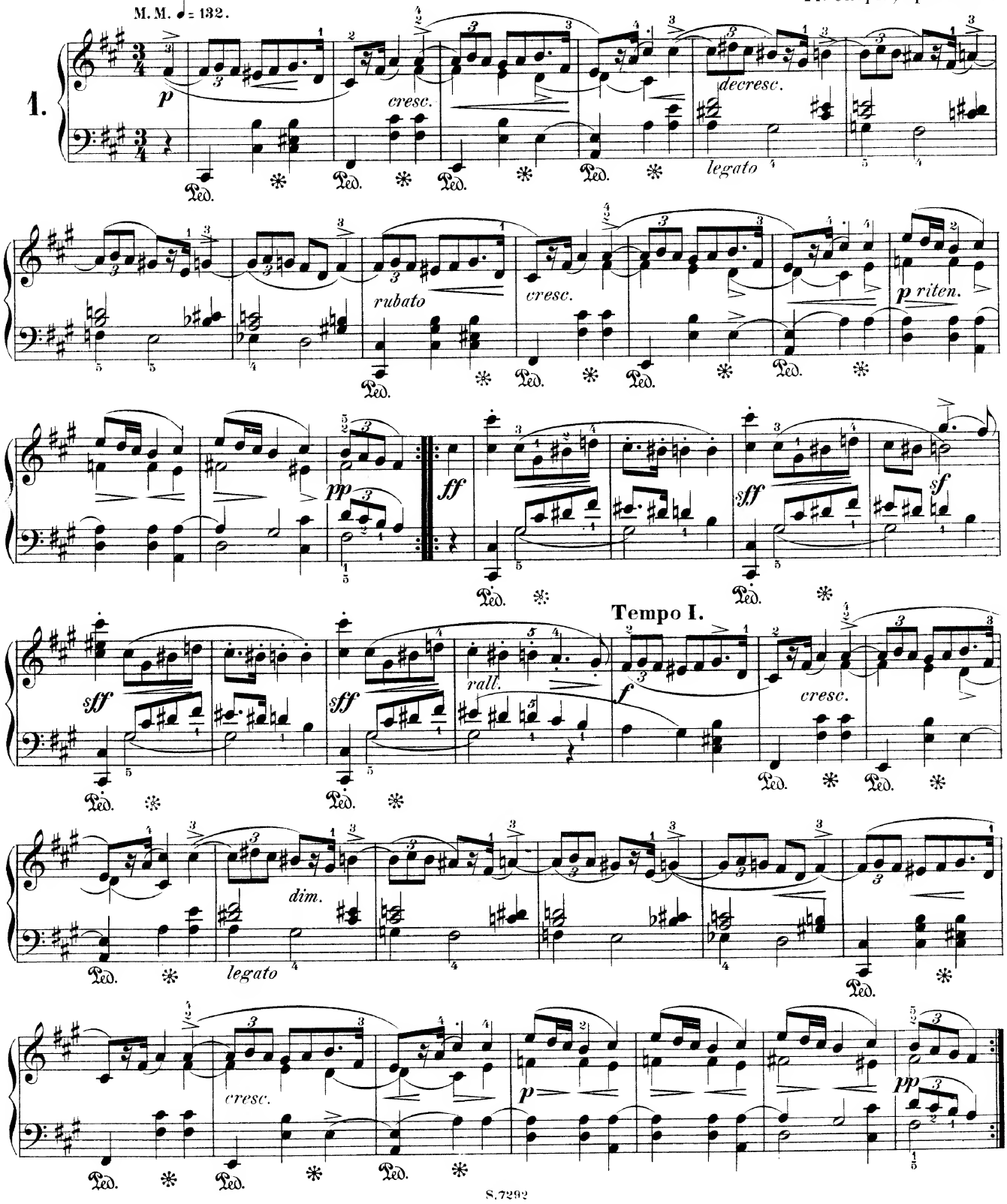
The Mazurka, more than any other species of composition cultivated by **Chopin,** *presupposes an understanding of Polish nationality. Franz Liszt says; „Only in Poland does one learn what a proud, tender, defiant spirit dwells in this donce. In its native land, the Mazurka is not only a dance, it is a national poem, and like all poems of conquered nations, is shaped so as to let the blazing flames of patriotic feeling shimmer out through the transparent veil of a popular melody." The knightly spirit of the modern Poles is occupied alternately with love and patriotism. Corresponding to the scale of feeling of these passions, there is in the Mazurkas of* **Chopin** *a wonderful variety in the musical formations. The peculiarity of the great tone-poet transfigures all his dance-melodies; his Mazurkas, too, are poetic mood-pictures. Even those pieces of this collection which, by reason of their strict rhythm, most nearly approach the character of the national dance, are raised by some fine trait or other, above the level of dance-music, proper. Others are so fragrant and full of feeling in point of melody, that the original irregularity of accentuation betrays its presence only in weak pulse-beats. Still others show a merriment inclining to the downright comic, without however overstepping the bounds of gentility. Of the Mazurka Op. 56 Nº 2 says Karasowsky; „It is as though the composer had sought for the moment to divert himself with jollity, only then to fall back again the more sadly into his original melancholy. Examples of the same type may be collected without difficulty. Some Mazurka might be designated as program-music without programs, as only the figuratively imitative fancy of the player is able to follow their unexpected changes.*

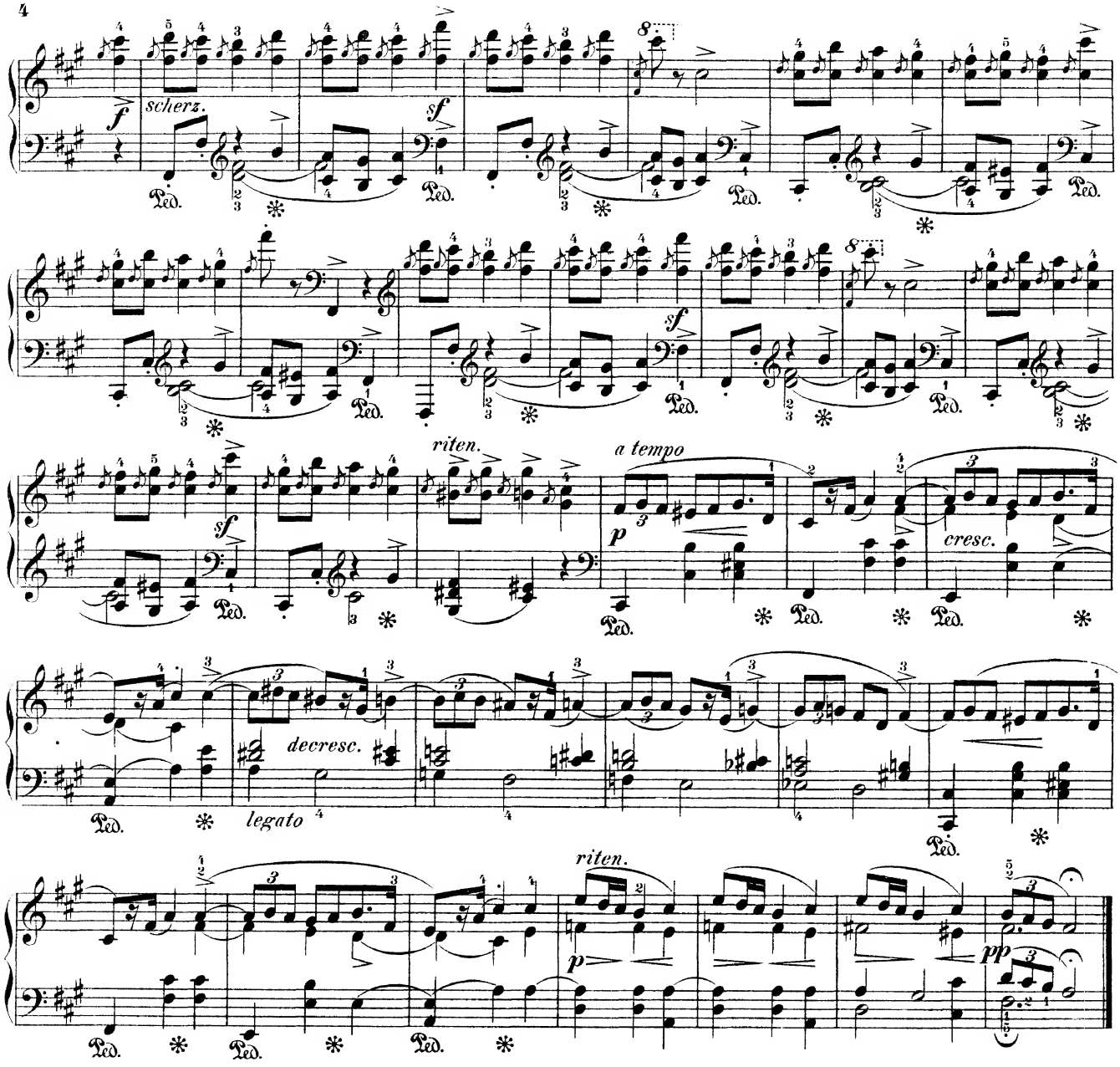
We abstain from appending a commentary to the separate pieces, for in comparison with the brilliantly rich creative power of the author, words are in adequate to follow the many-sidedness of the musical expression in the sphere of its individual constructions. We believe we shall do better by referring the player to the third chapter of Liszt's book on **Chopin,** *which affords highly welcome suggestions in abundance.*

The correct delivery of the Mazurka requires in particular the observance of the irregular accents. For it belongs to the nature of this dance that the chief shall be transfered, now in isolated coses and anon with a certain consistency, to the second and third quarters.

Vier Mazurkas.

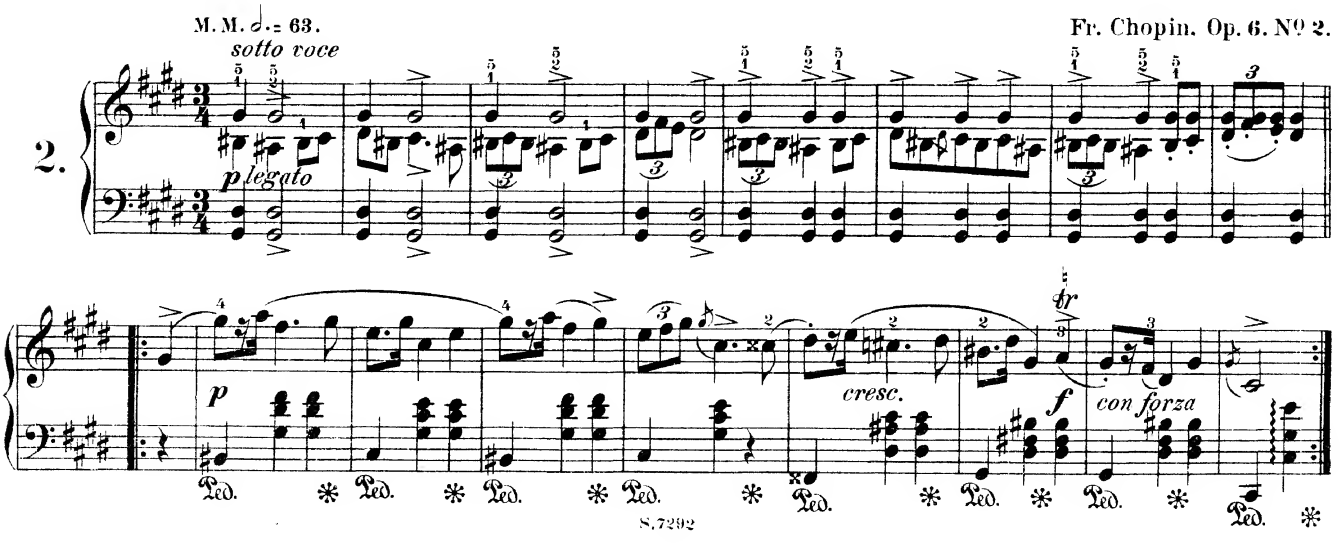
Fr. Chopin, Op. 6. Nº 1.

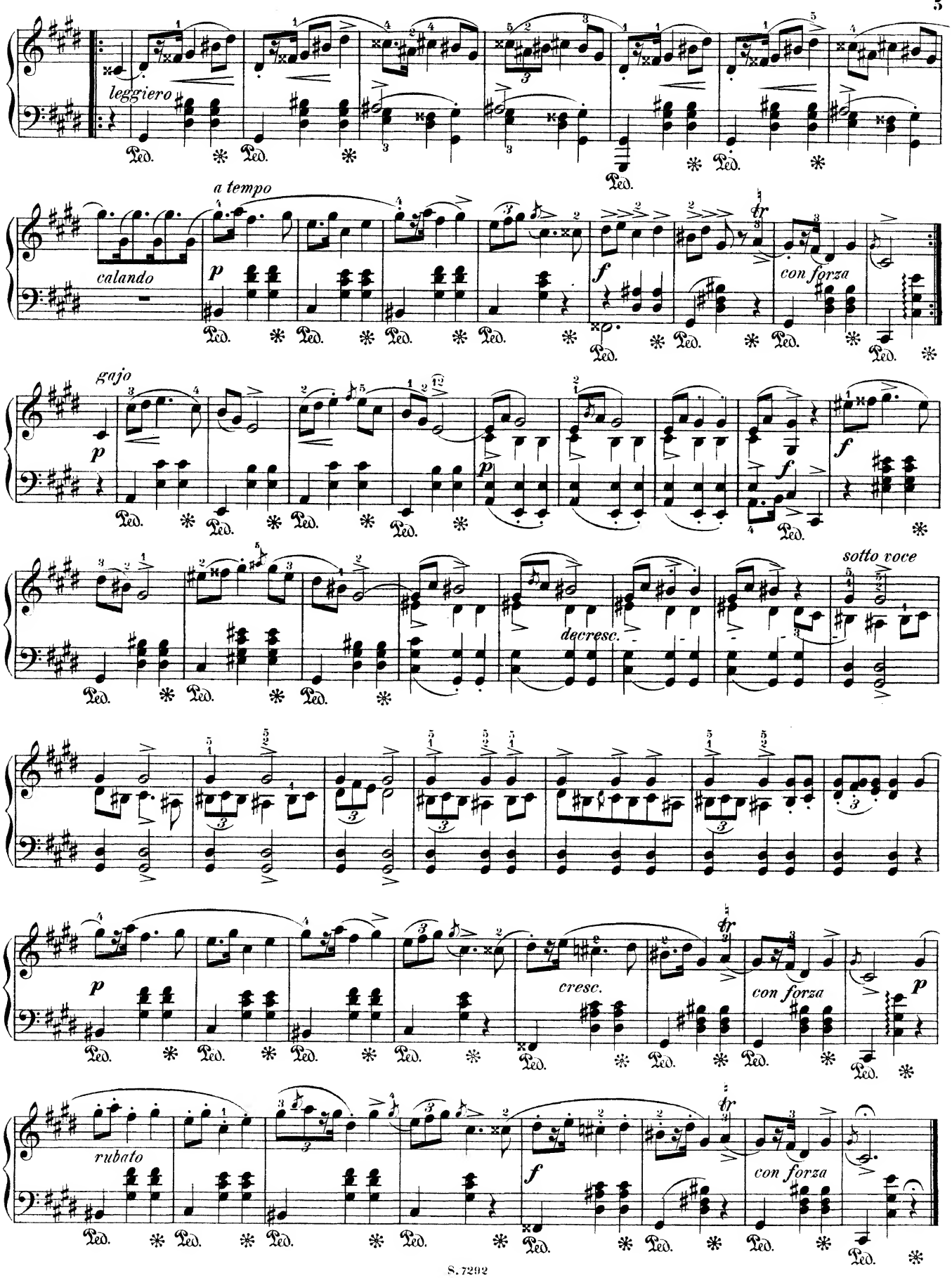


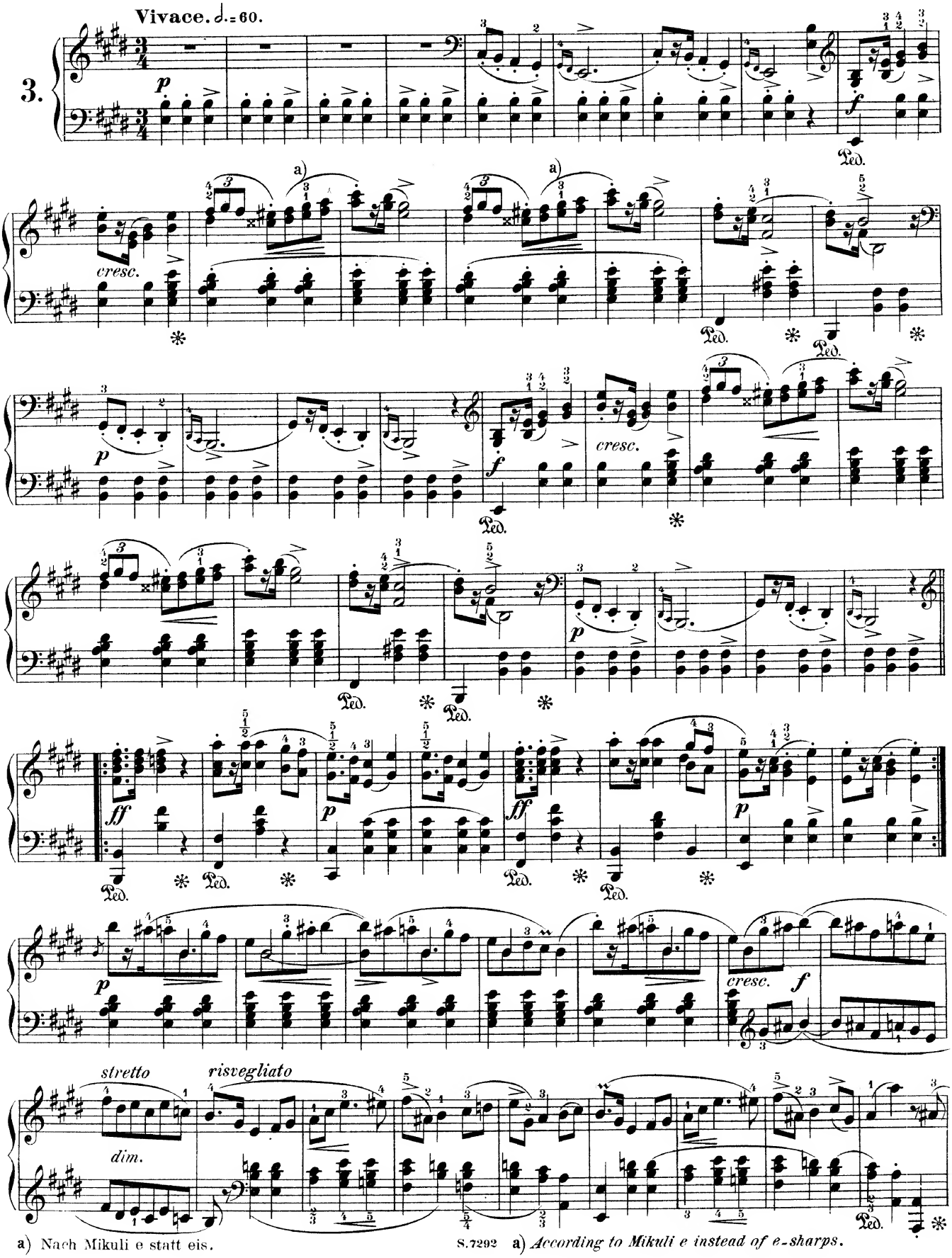


M. M. 𝅗𝅥. = 63.

Fr. Chopin. Op. 6. Nº 2.

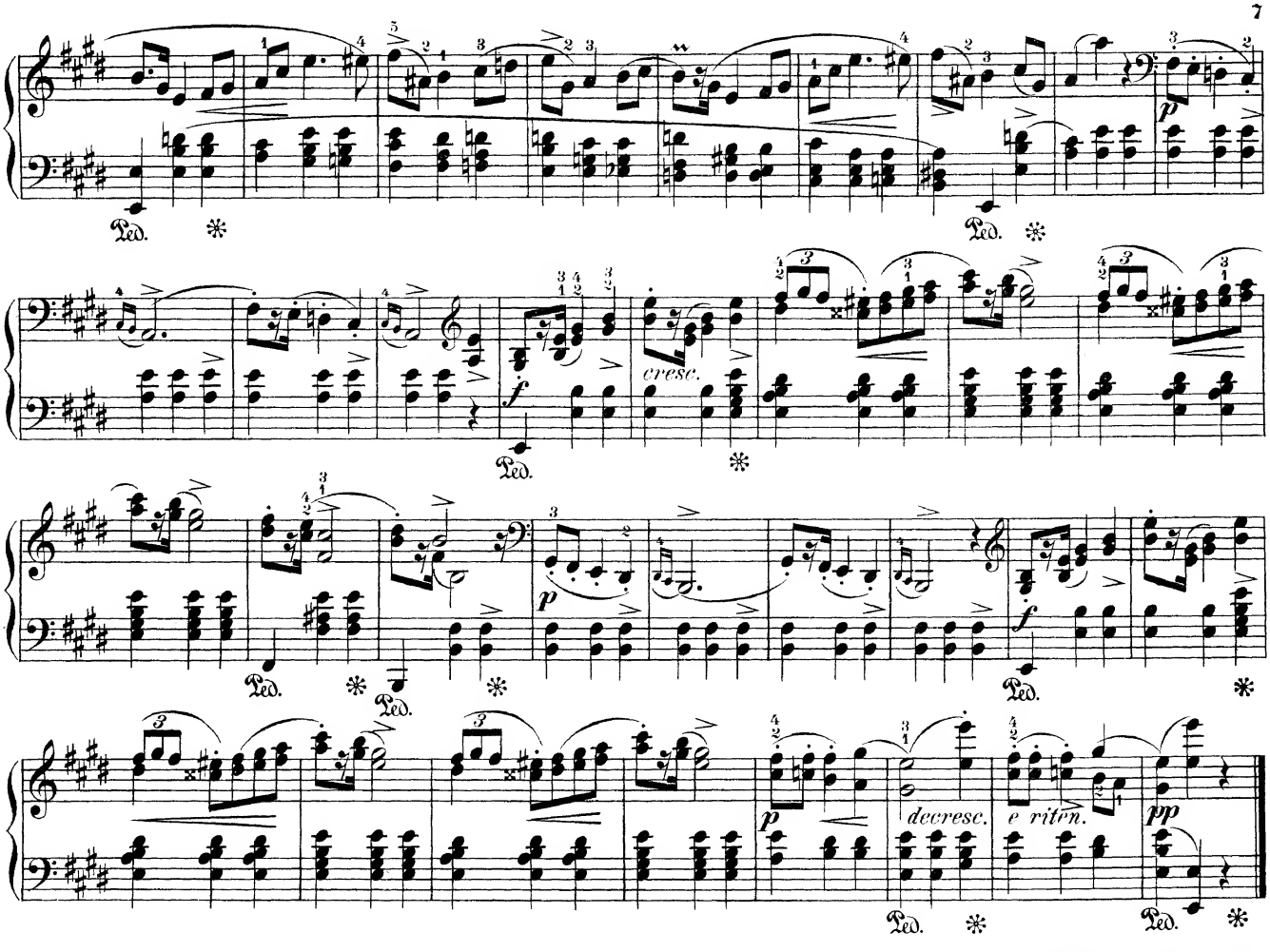



leggiero
a tempo
calando
con forza
gajo
decresc.
sotto voce
cresc.
con forza
rubato
con forza



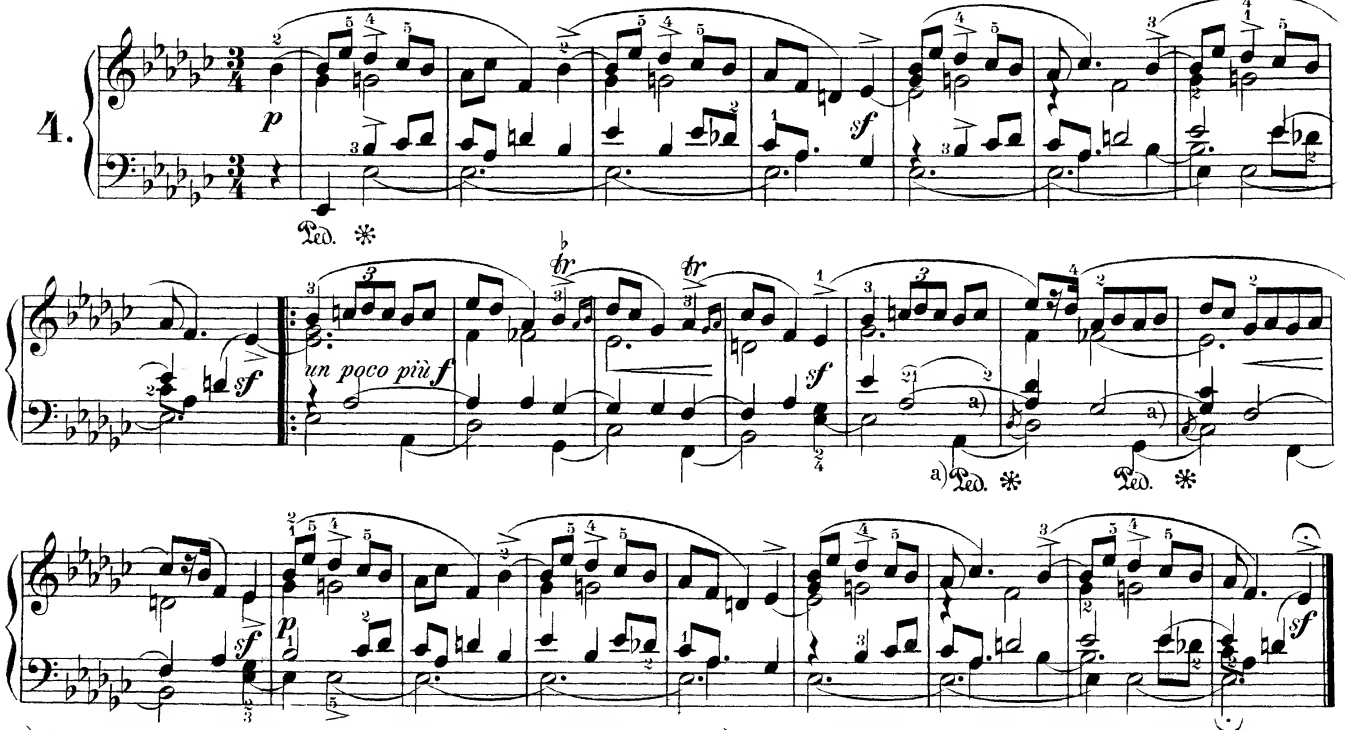
a) Nach Mikuli e statt eis.

 a) *According to Mikuli e instead of e-sharps.*



Presto ma non troppo. M. M. ♩.=76.

Fr. Chopin, Op. 6. Nº 4.



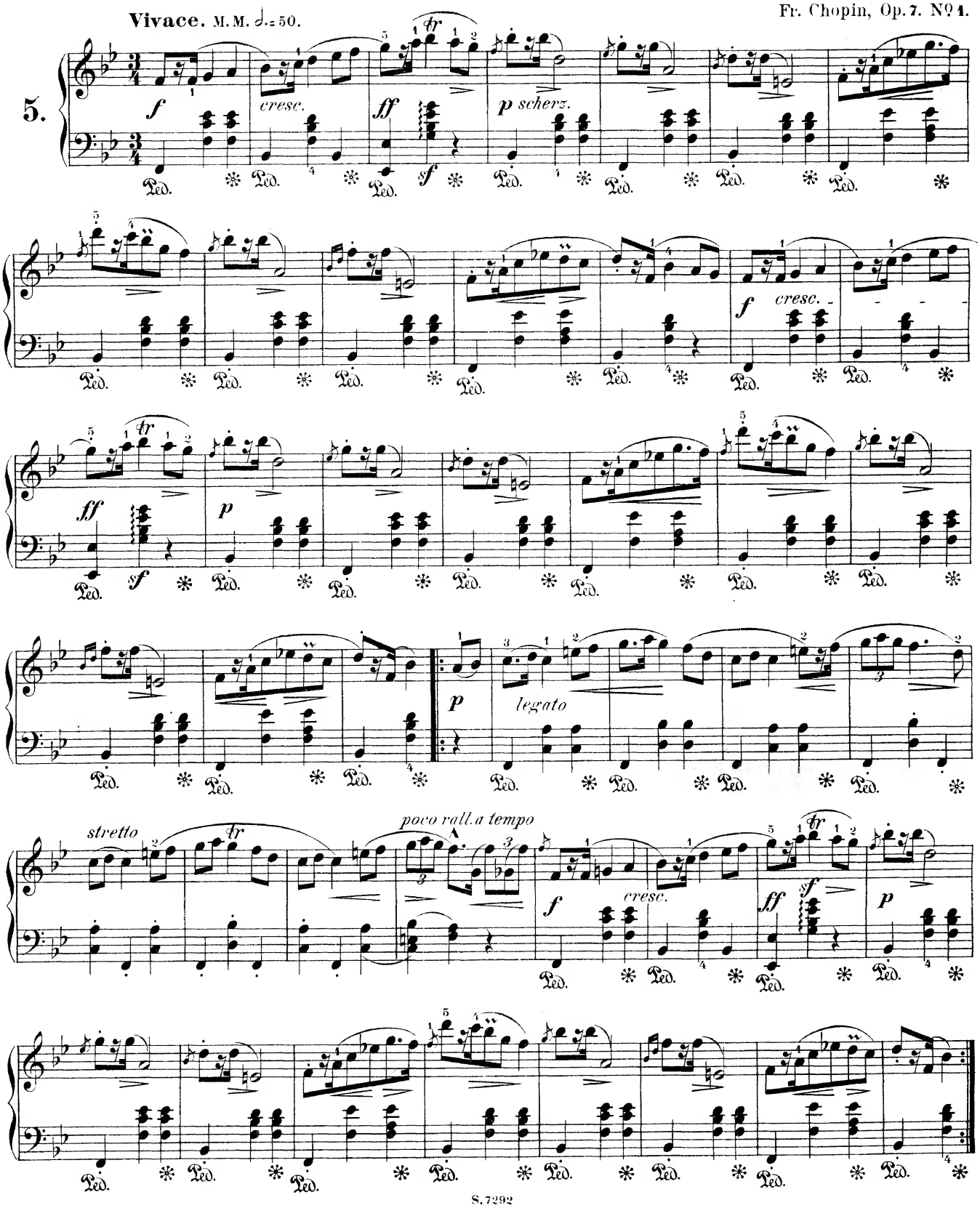
a) Der tiefe Ton ist während der Dauer des dritten Viertels durch Pedal zu halten. Inzwischen wird der Daumen durch den zweiten Finger abgelöst. Nur so ist exacte Bindung möglich.

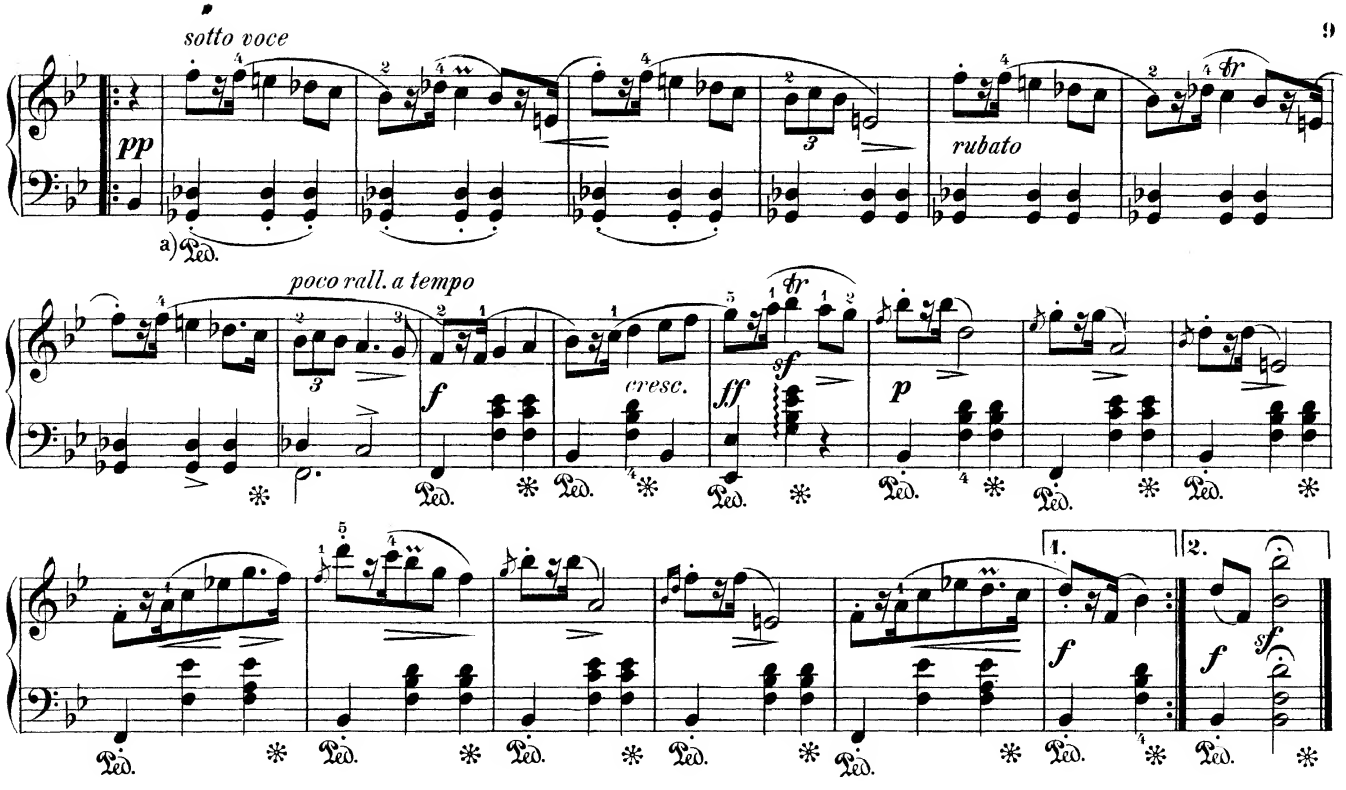
a) *The deep tone is to be held with the pedal throughout the third quarter. In the meantime the second finger takes the place of the thumb. Only thus is an exact connection possible.*

Fünf Mazurkas.

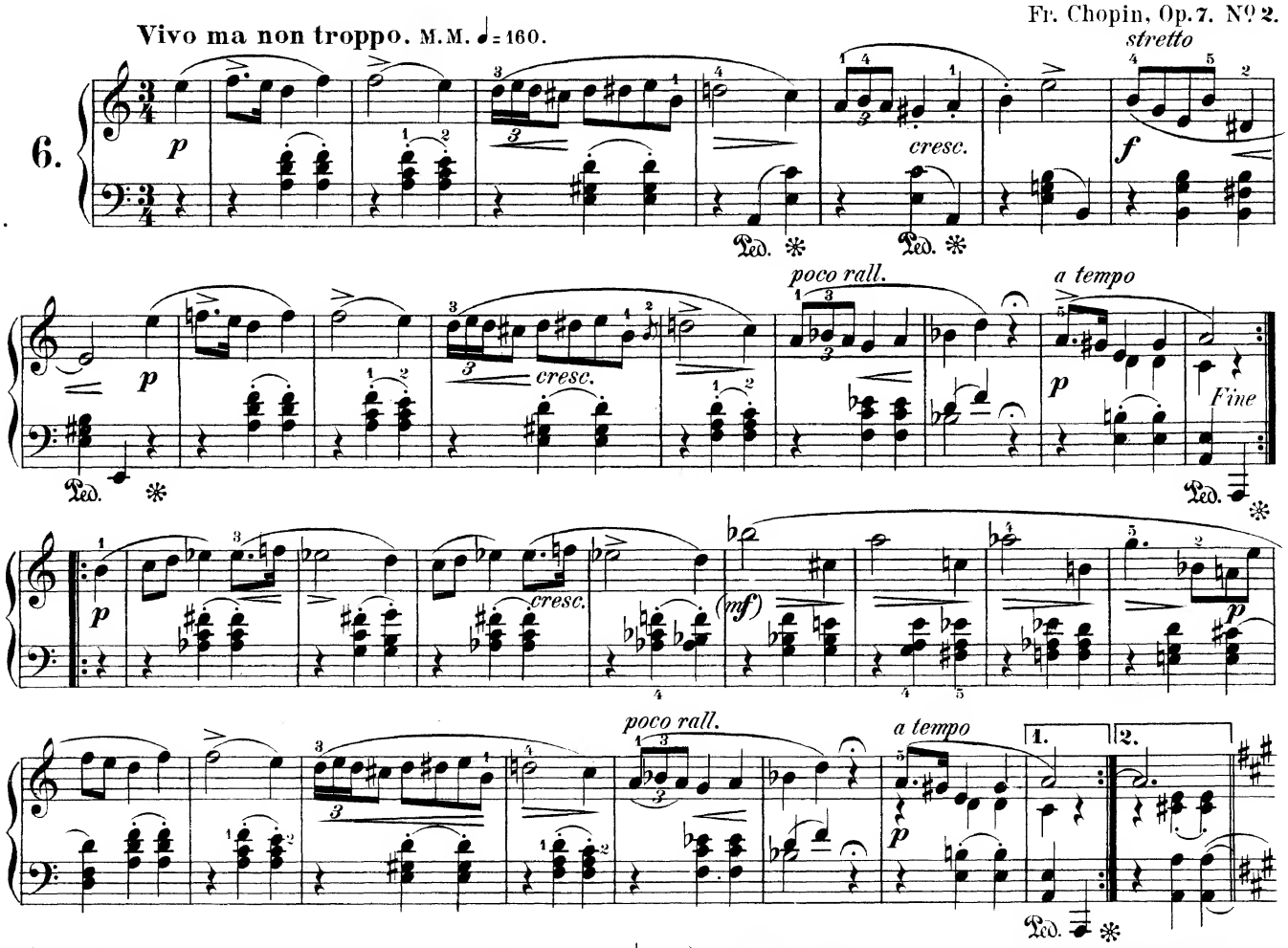
Vivace. M. M. ♩.= 50. Fr. Chopin, Op. 7. Nº 1.

5.



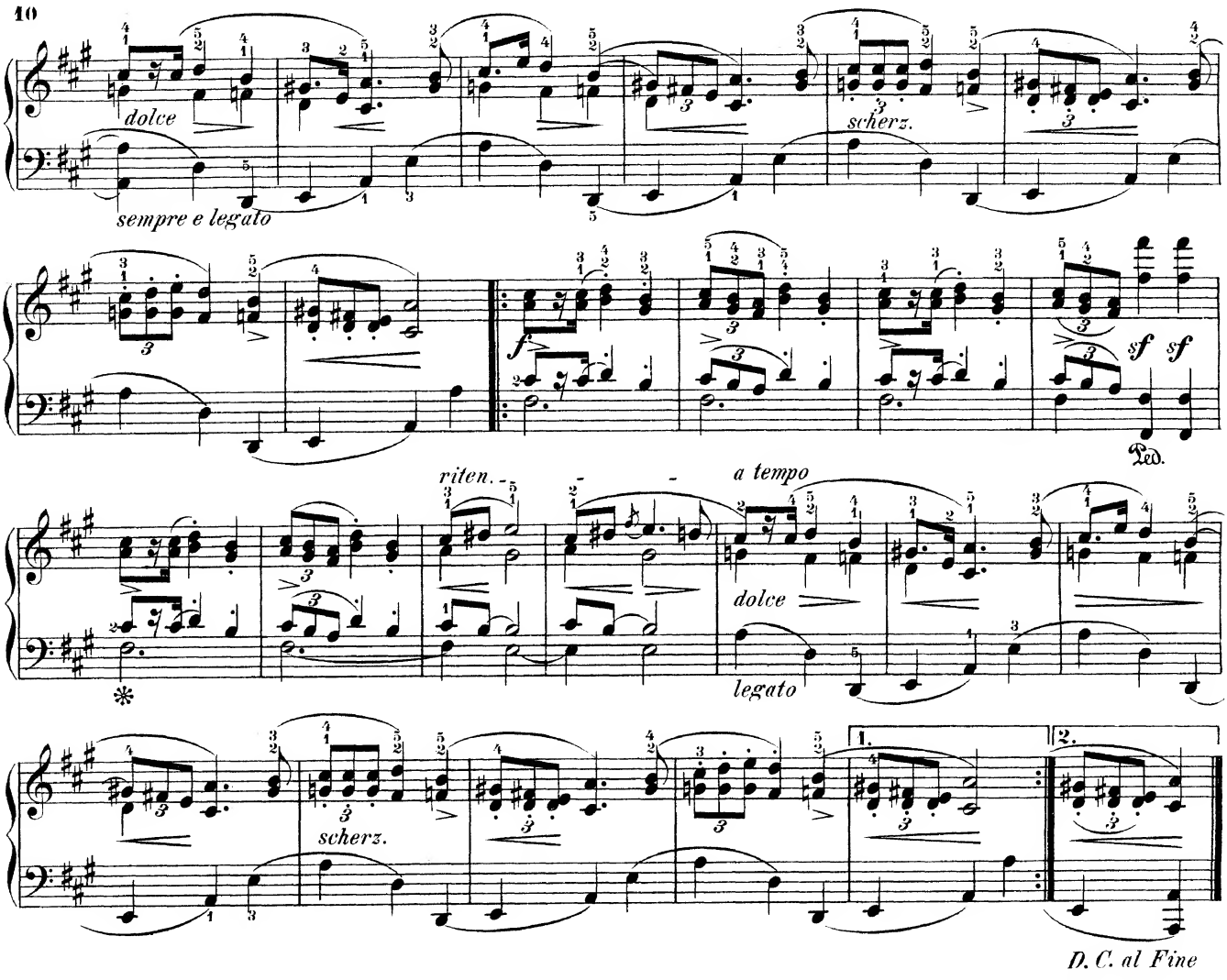


Fr. Chopin, Op. 7. N° 2.

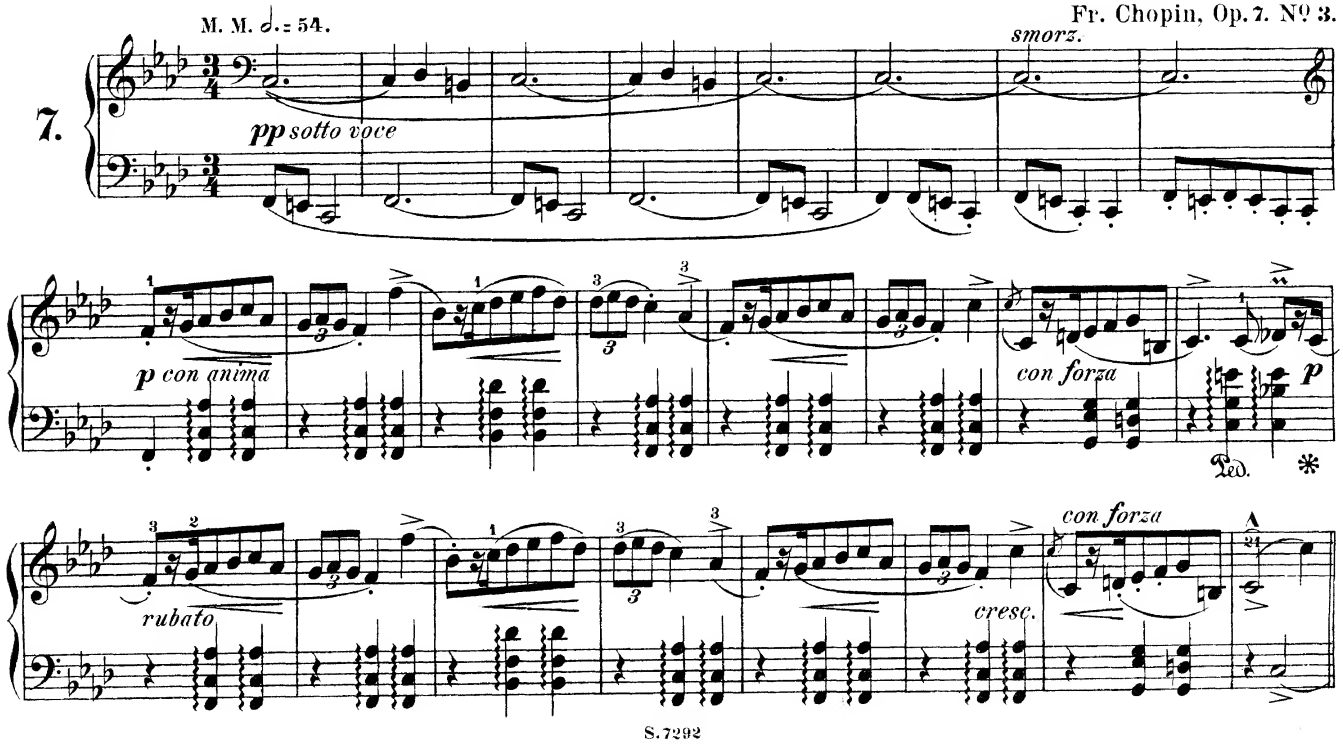


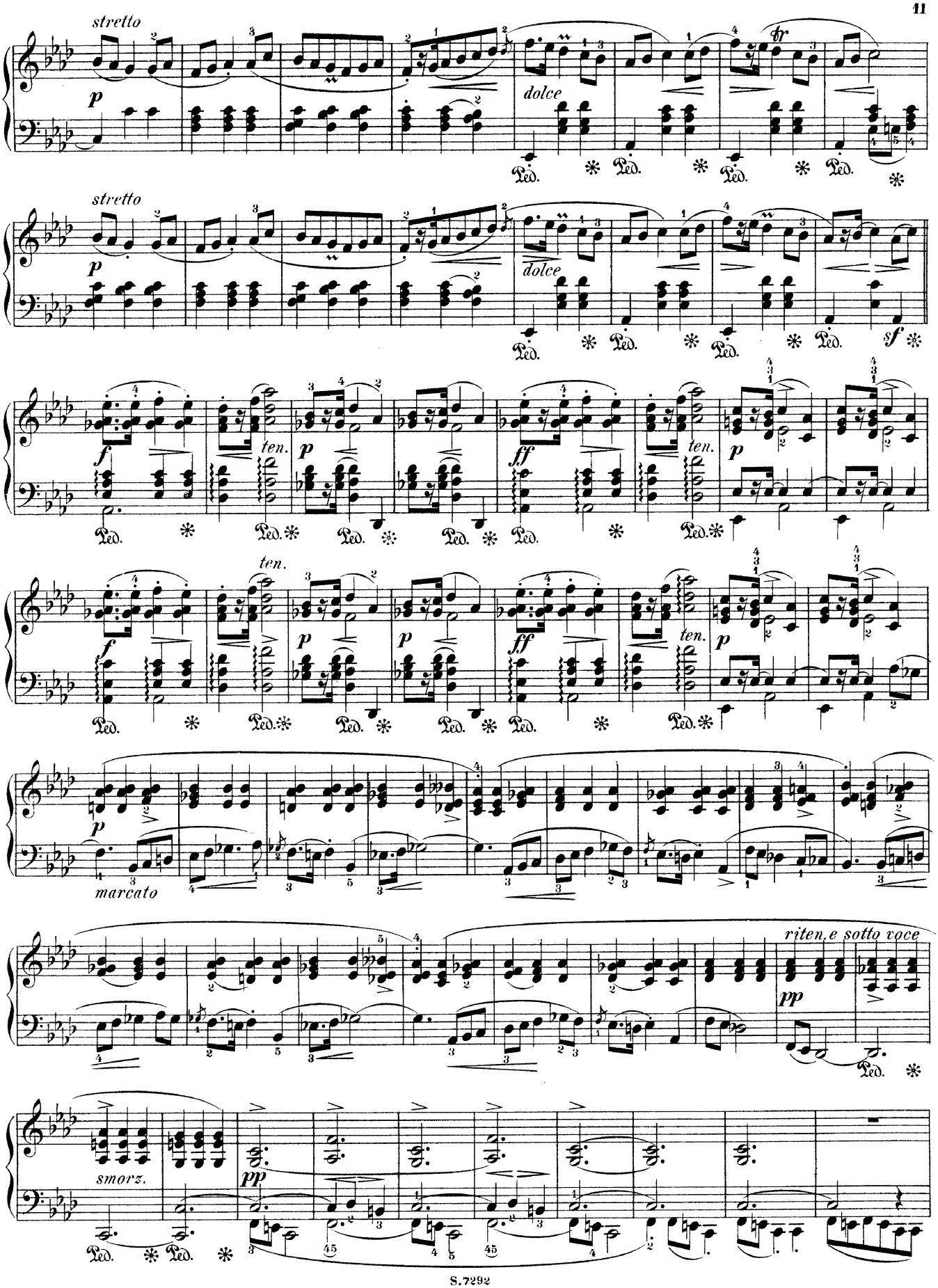
a) Trotz der Vorschrift des Autors empfiehlt es sich, das Pedal nach je zwei Takten zu wechseln.

a) *Against the order of the composer it will be good to change the pedal after all second measure.*

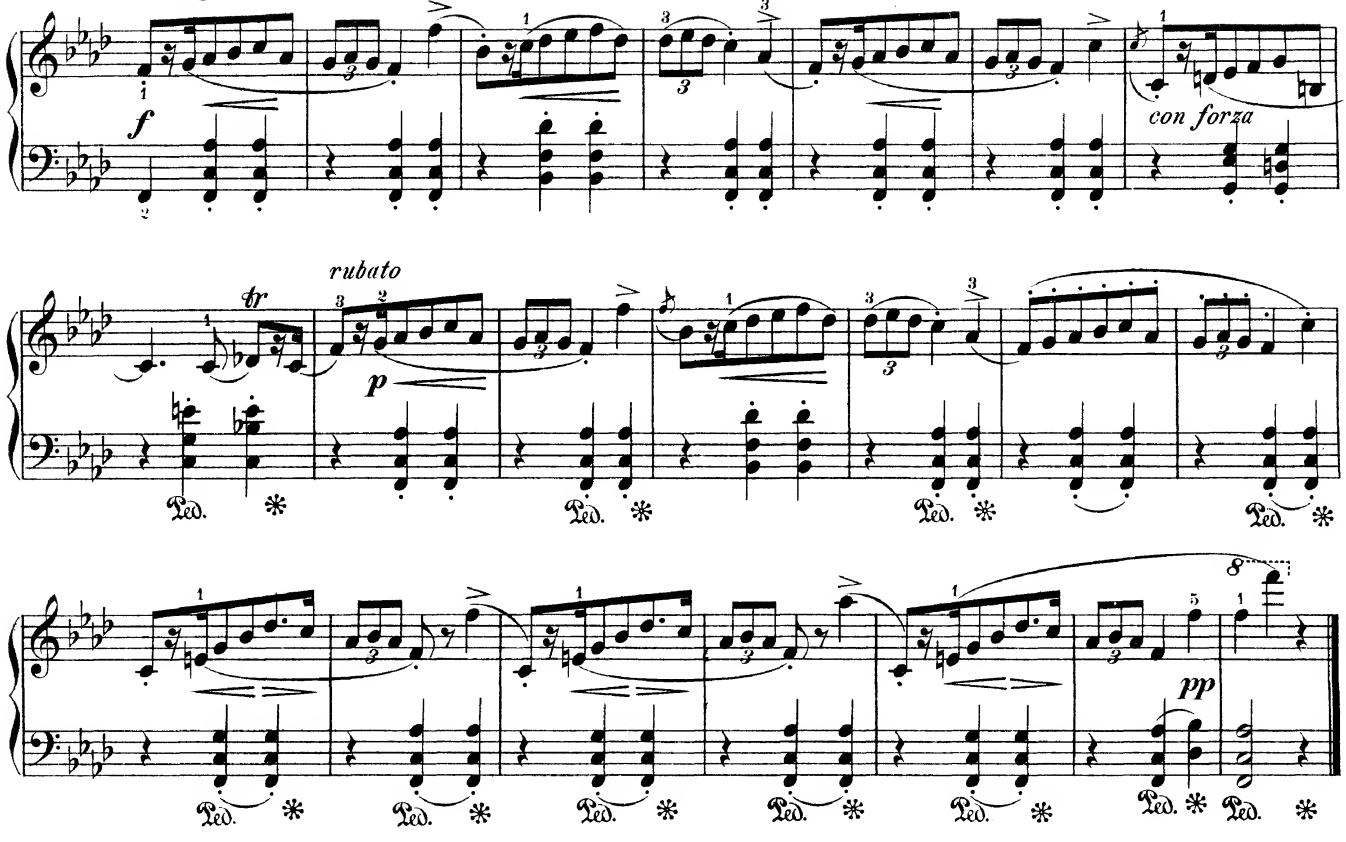


Fr. Chopin, Op. 7. Nº 3.



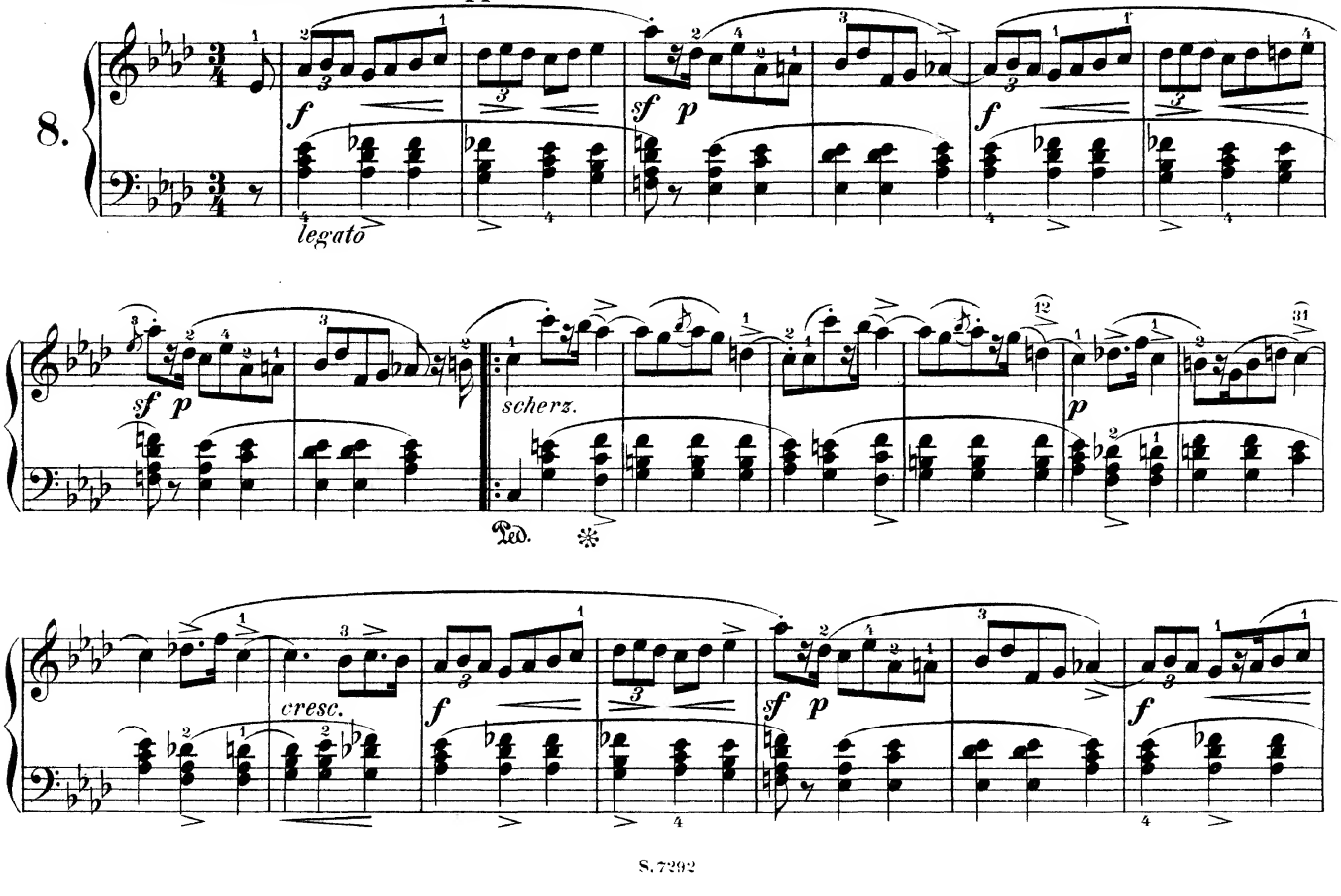

stretto
dolce
stretto
dolce
sf
ten.
ff
ten.
marcato
riten. e sotto voce
pp
smorz.
pp

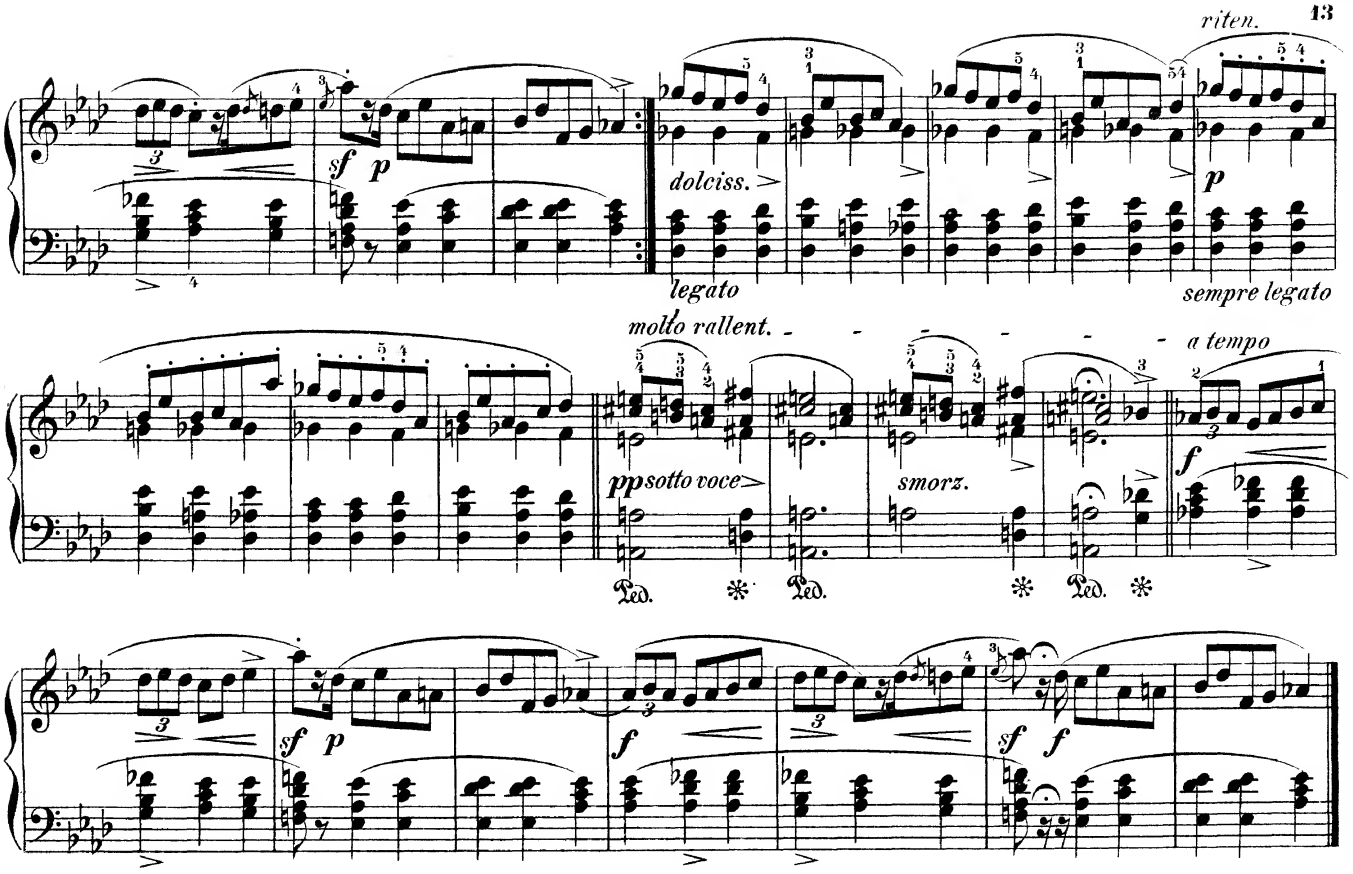
Tempo I.



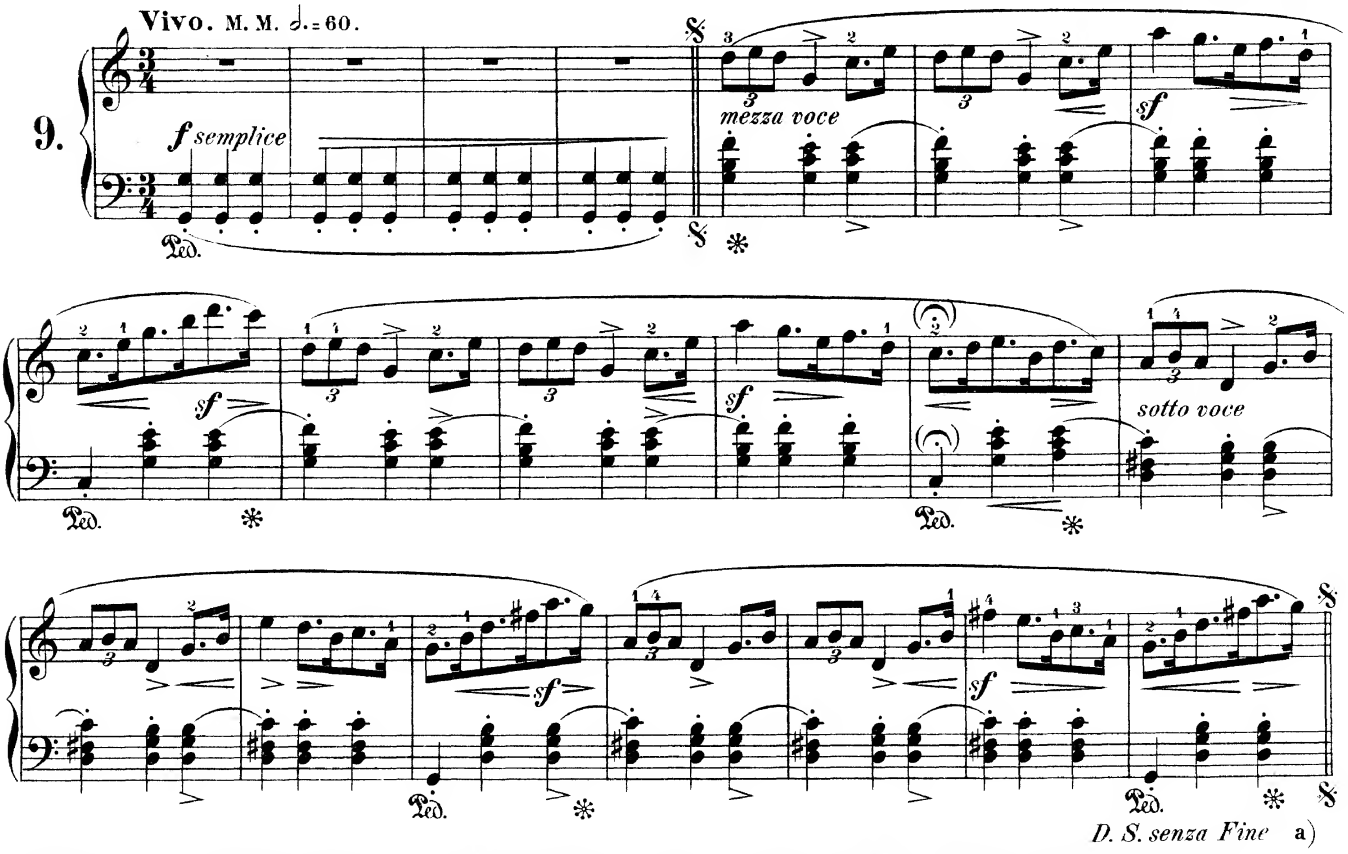
Presto ma non troppo. M.M. ♩.= 76.

Fr. Chopin, Op. 7. No 4.





Fr. Chopin, Op. 7. Nº 5.

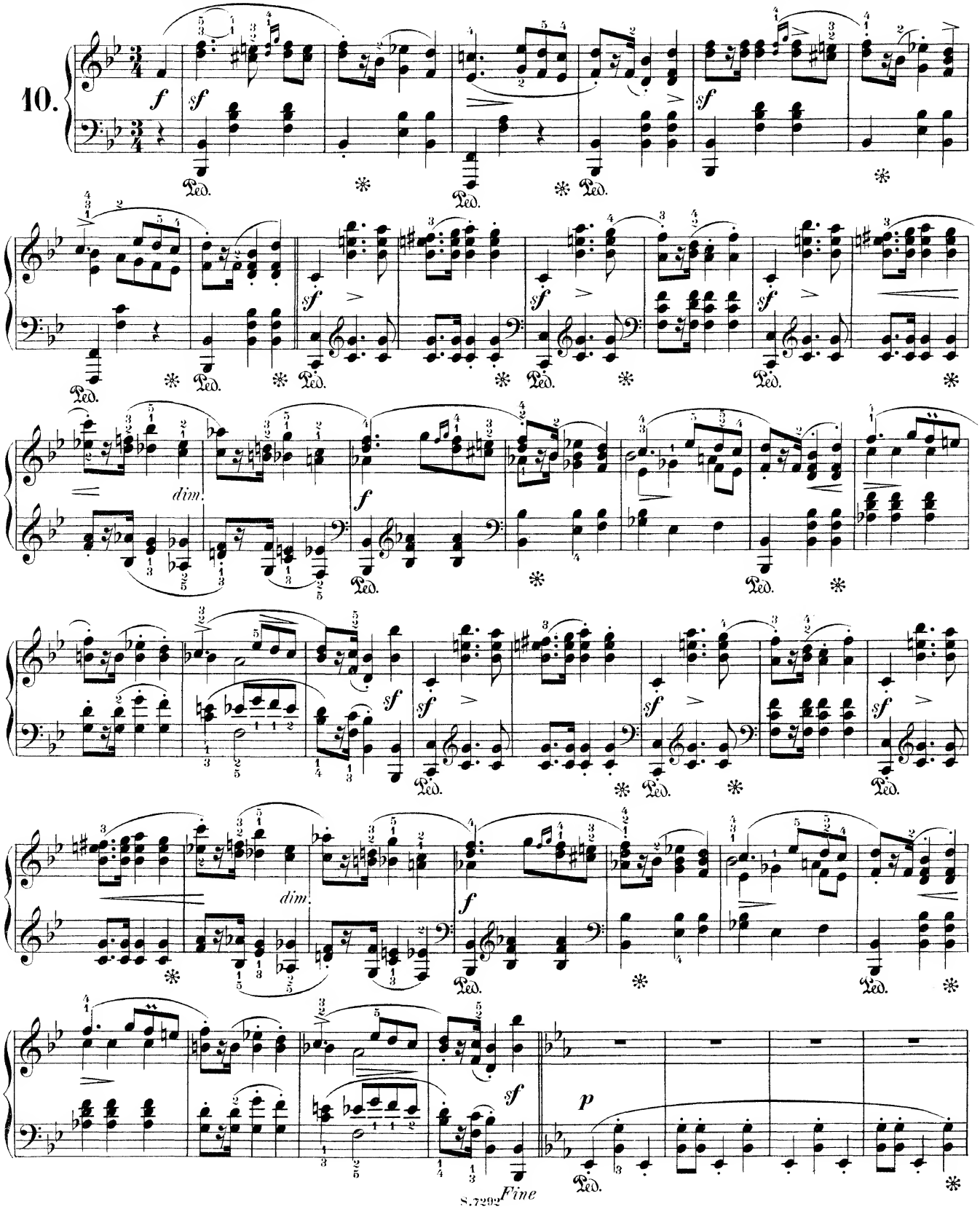


a) Abschluss nach beliebiger Wiederholung bei der Fermate. S.7292 a) *After repeating ad libitum, close at the pause.*

Vier Mazurkas.

Vivo risoluto. M. M. ♩ = 160. Fr. Chopin, Op. 17. Nº 4.

10.



dolce

dim.

Da Capo

Lento ma non troppo. M.M. ♩ = 144.

Fr. Chopin, Op. 17. Nº 2.

11.

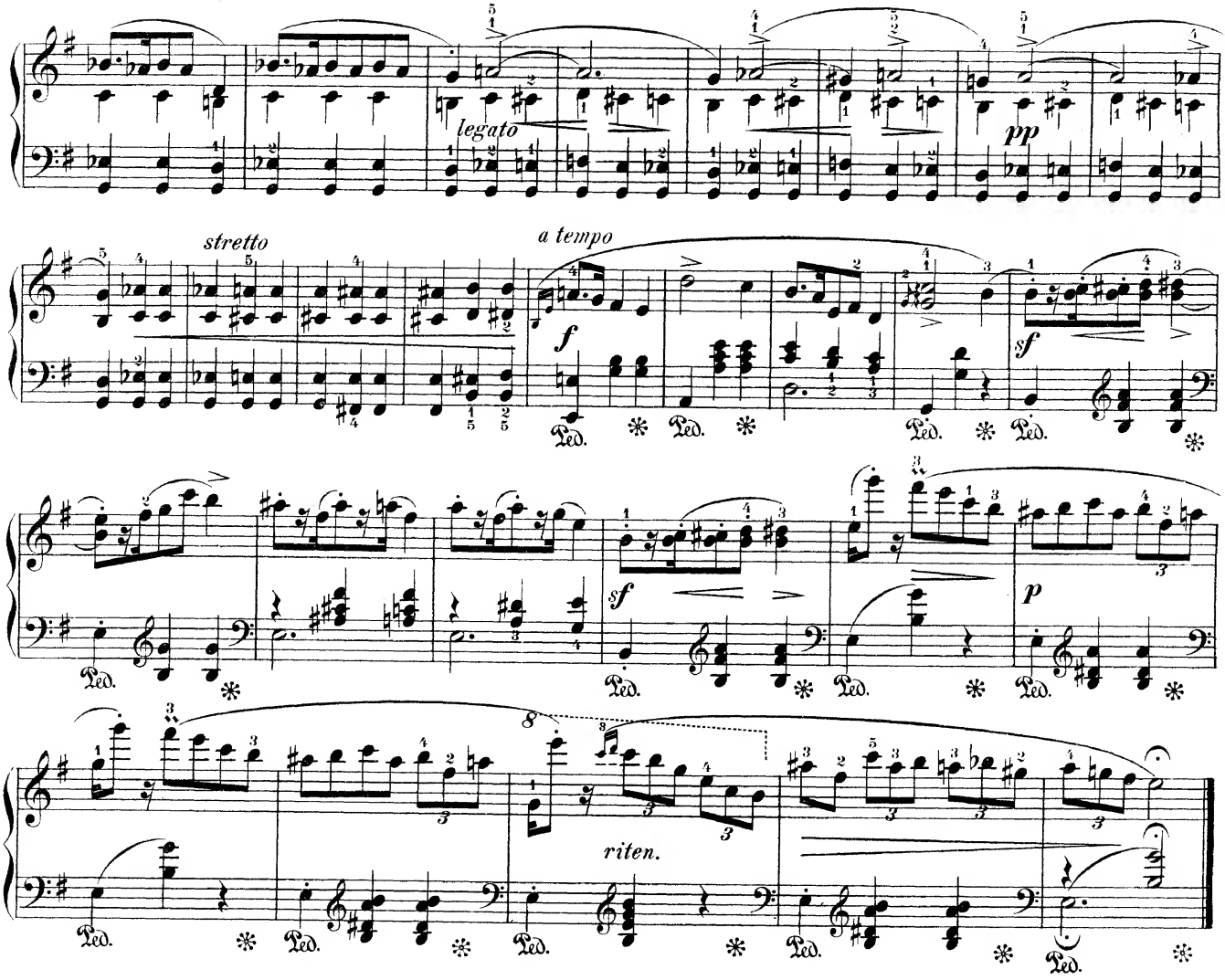
a)

leggiero

p dolce

a) Bei Köhler fehlt der Bogen. Klindworth bringt denselben zwar, notirt jedoch *sf*> zur Oberstimme, um anzudeuten, dass das h wieder anzuschlagen. Bekanntlich steht bei Chopin nicht selten ein Bogen zwischen zwei der gleichen Tonhöhe zugehörigen Noten, ohne dass eine Haltung beabsichtigt wäre.

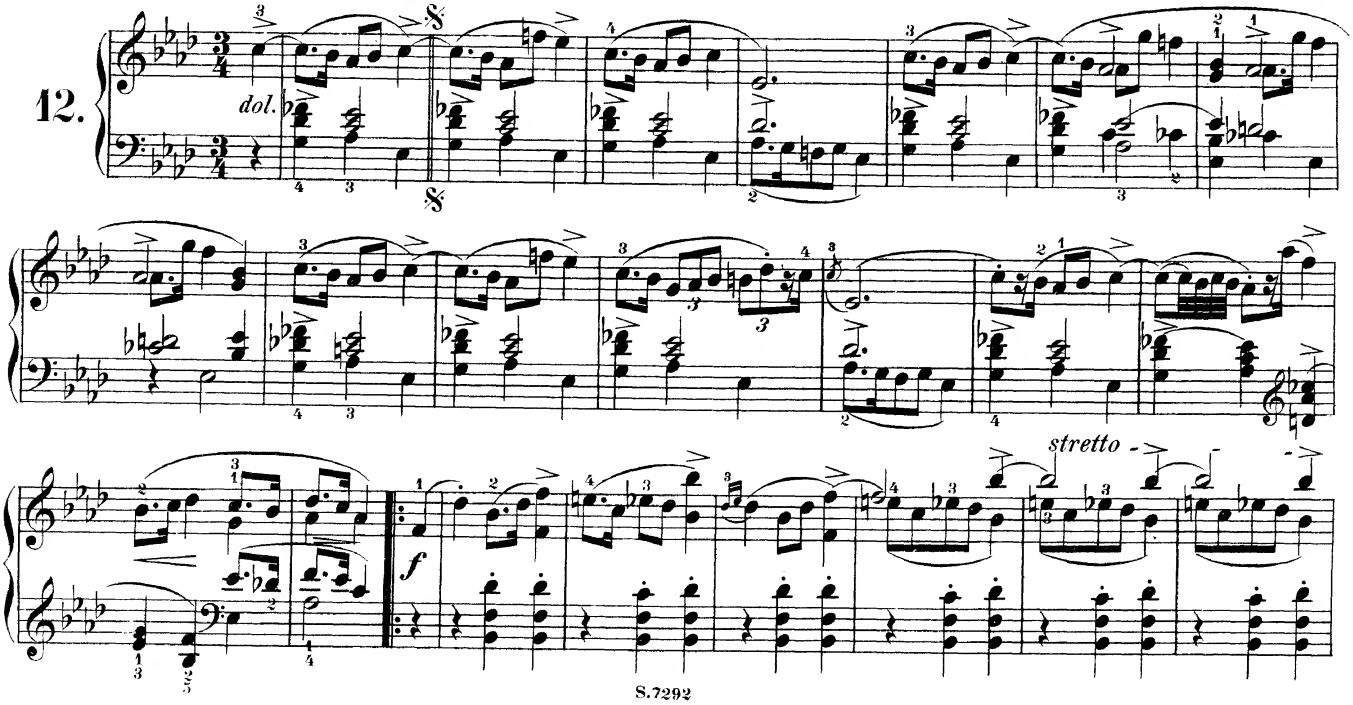
a) *With Köhler the slur is wanting. Klindworth, indeed, has it, but marks the upper-voice sf*>, *to indicate that the b is to be struck again. It is well known that with Chopin not infrequently a slur connects two notes of the same pitch, without a tie being intended.*

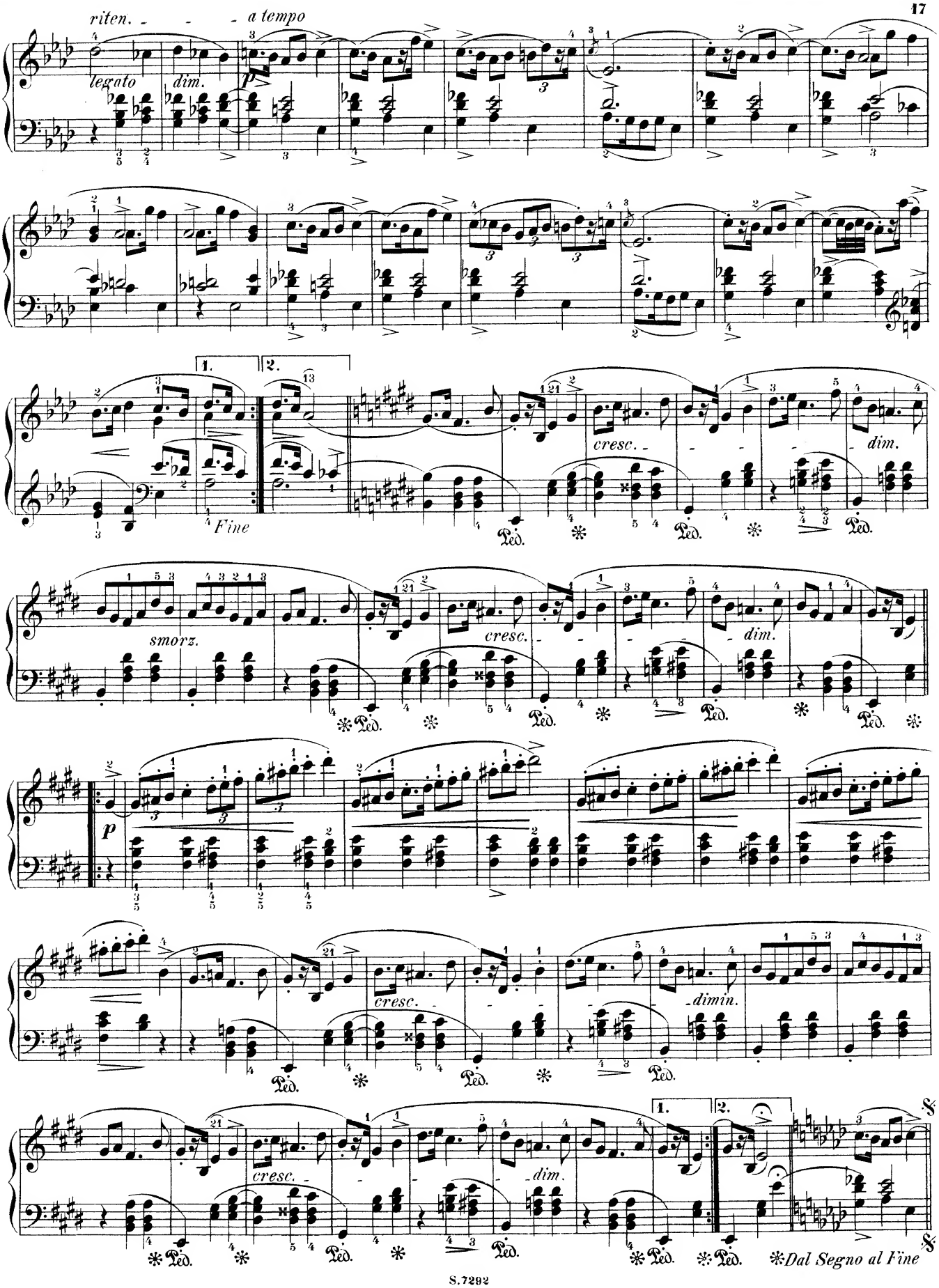


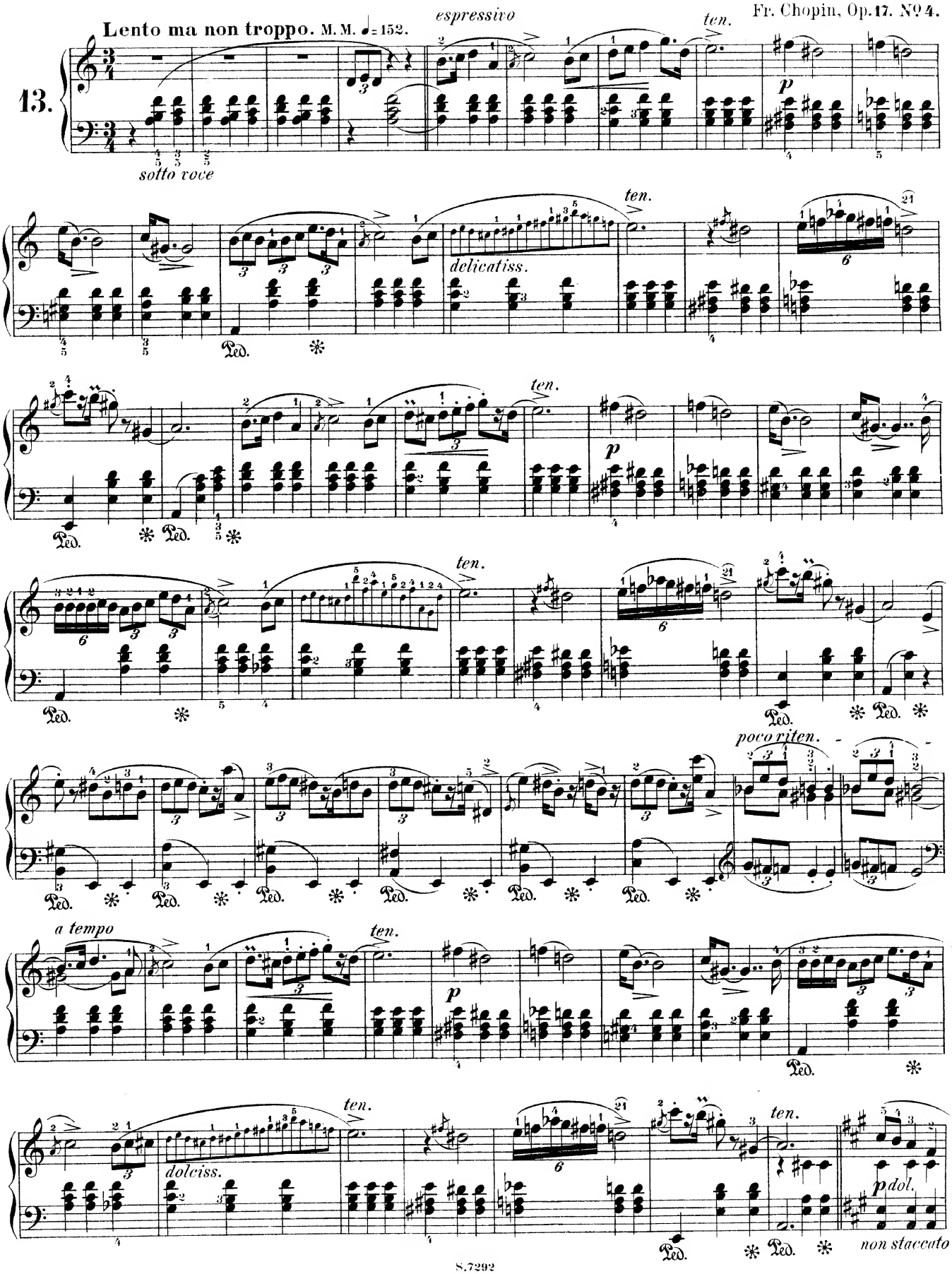
Lento assai. M. M. ♩ = 144.

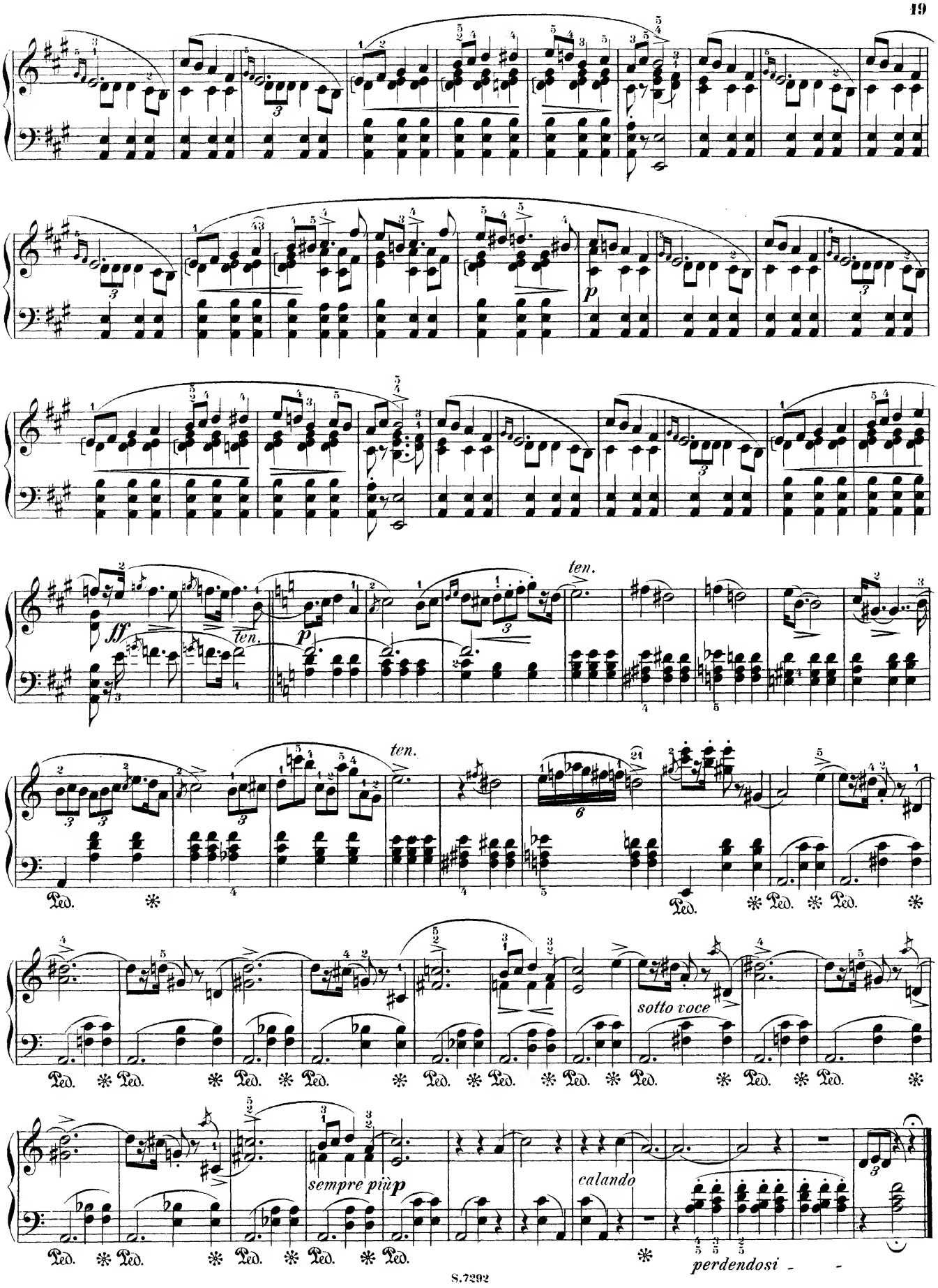
Fr. Chopin, Op. 17. No 3.

12.




riten.
a tempo
legato
dim.
p
1.
2.
Fine
cresc.
dim.
smorz.
cresc.
dim.
p
cresc.
dimin.
1.
2.
cresc.
dim.
Dal Segno al Fine


13.
Lento ma non troppo. M. M. ♩= 152.
espressivo
ten.
sotto voce
p
delicatiss.
Ped.
poco riten.
a tempo
dolciss.
p dol.
non staccato

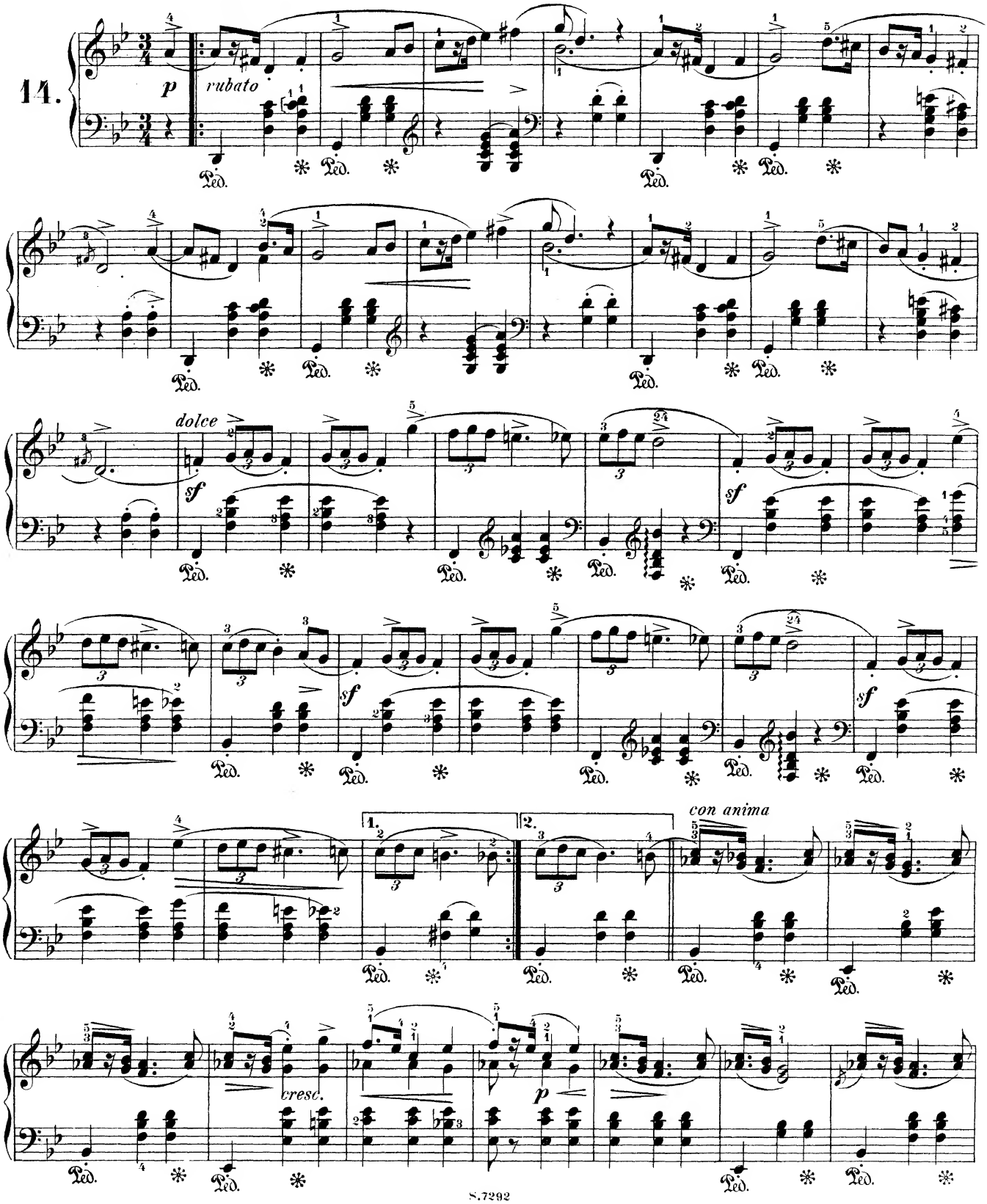

ff
ten.
p
ten.
ten.
sotto voce
sempre più p
calando
perdendosi

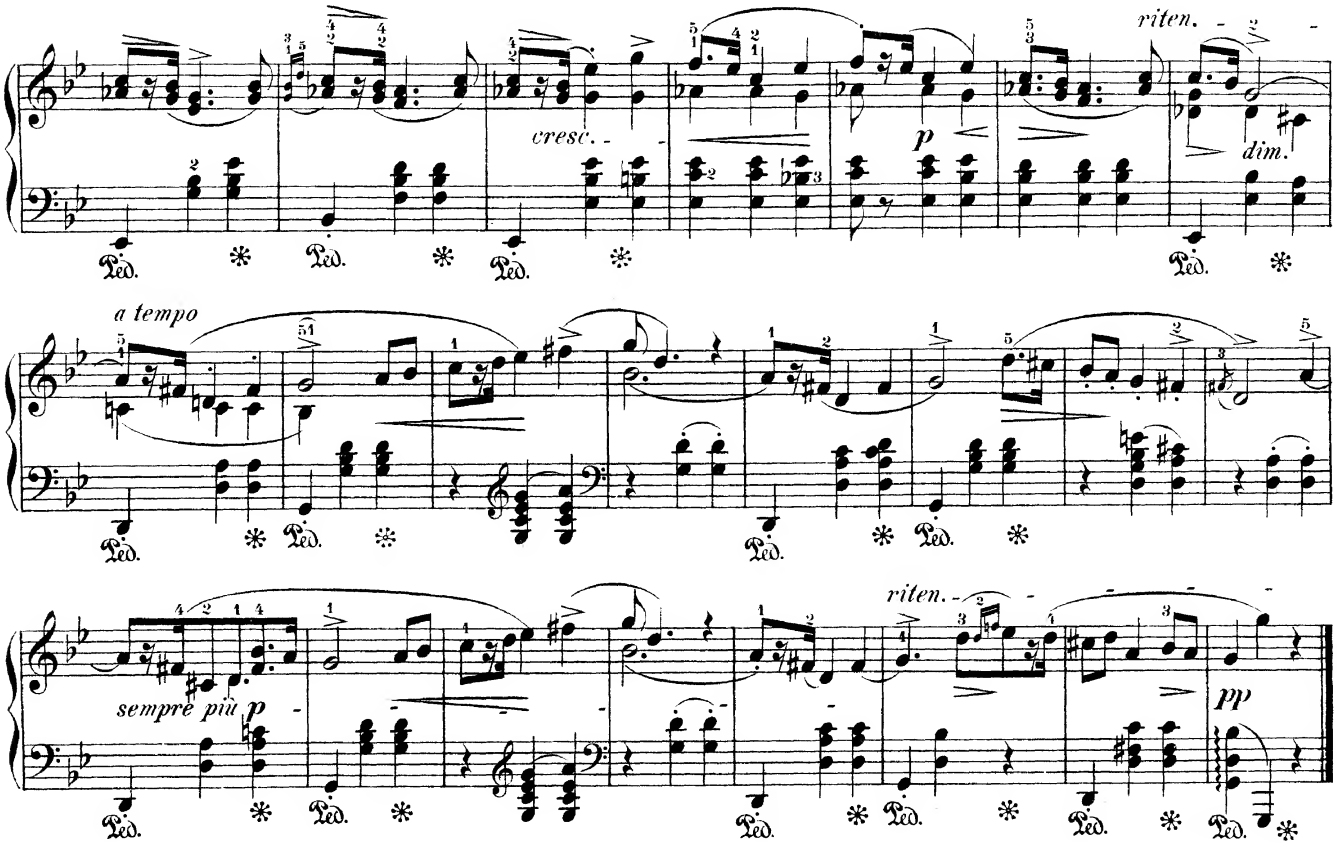
Vier Mazurkas.

Fr. Chopin, Op. 24. Nº 1.

Lento. M.M. ♩=108.

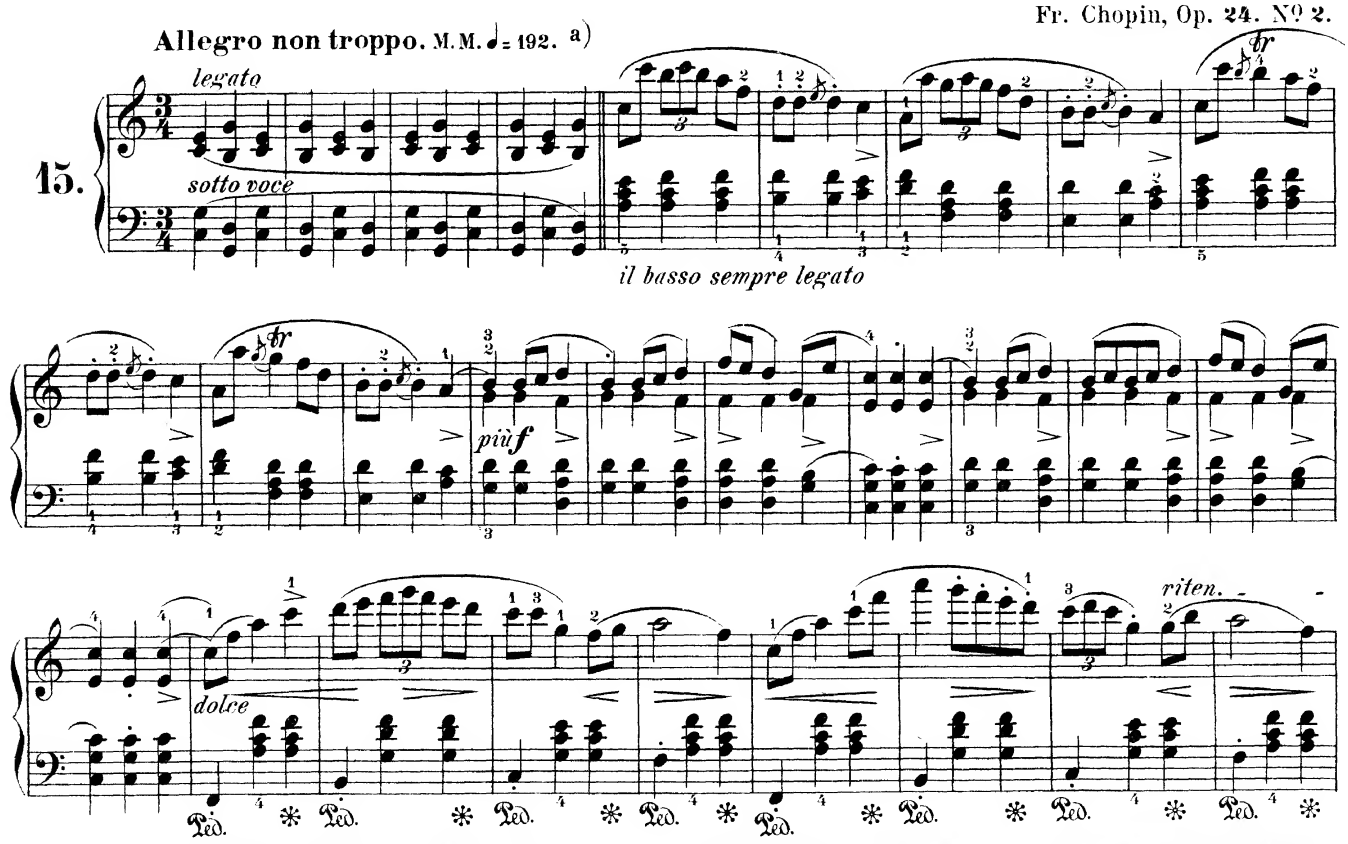
14.





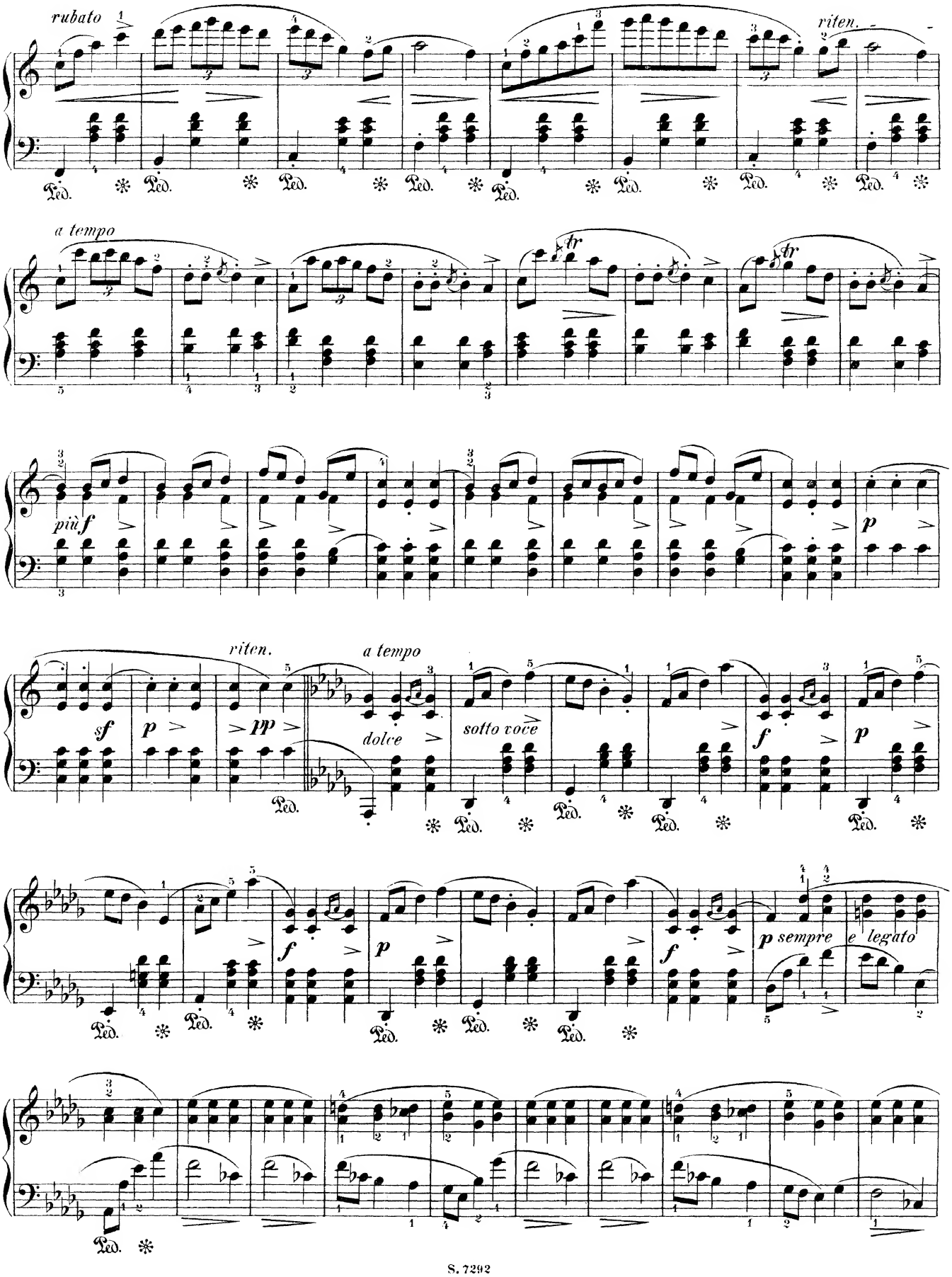
Fr. Chopin, Op. 24. N° 2.

Allegro non troppo. M.M. ♩= 192. a)



a) Herausgeber entscheidet sich für die Metronomisirung nach Breitkopf und Härtel. Klindworth notirt ♩= 138, Mikuli ohne Frage zu langsam ♩= 108.

a) *The editor decides in favor of the metronomisation according to Breitkopf and Hartel. Klindworth marks* ♩= *138, Mikuli unquestionably too slowly* ♩= *108.*


rubato
riten.
a tempo
più f
p
riten.
a tempo
sf
p
pp
dolce
sotto voce
f
p
f
p
f
p sempre e legato
Ped.

poco riten.

a tempo

b)

pp sotto voce

Fr. Chopin, Op. 24. No 3

Moderato. M. M. ♩ = 126.

con anima

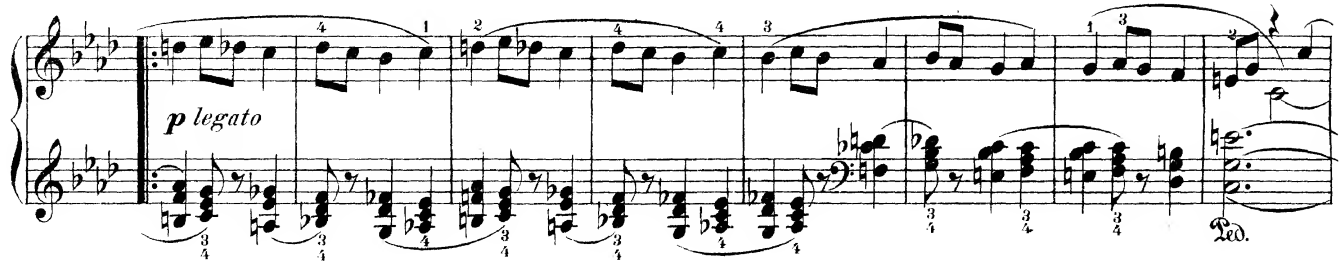
16.

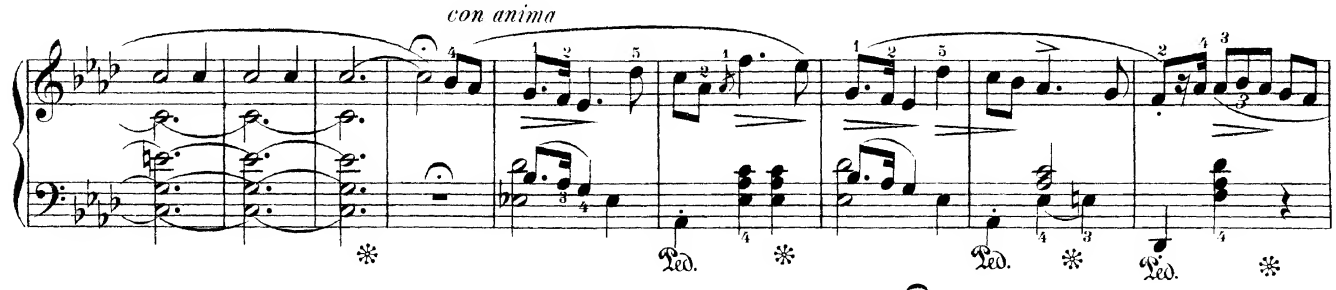
sf *dolce*

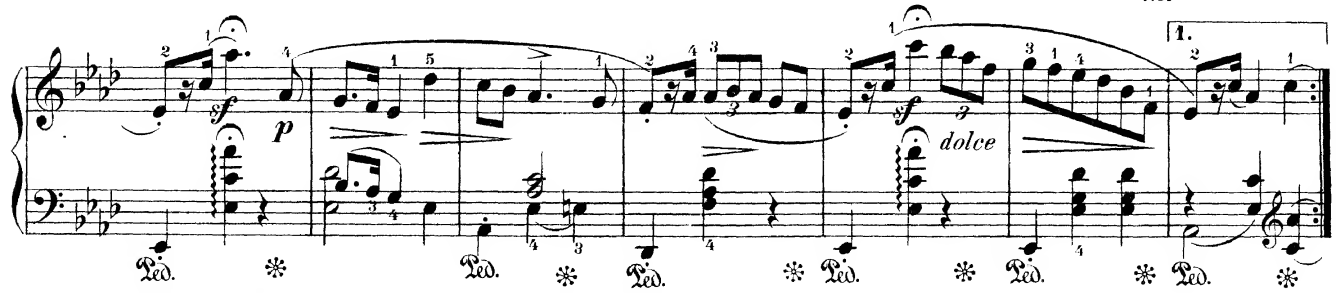
1. 2.

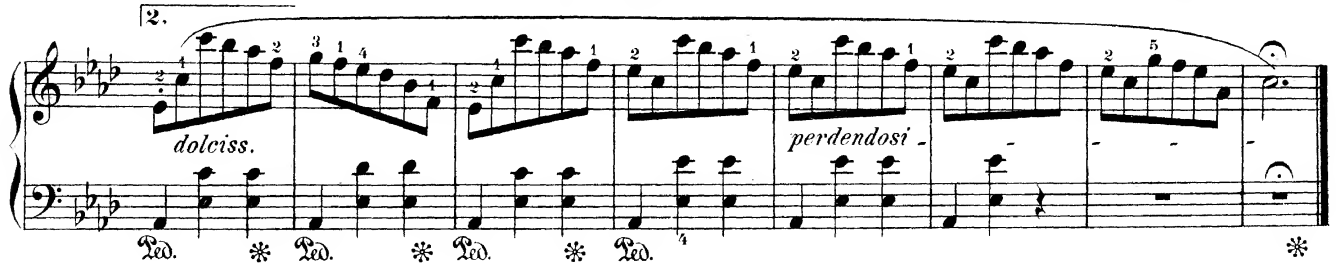
b) Variante nach Klindworth:

b) *Variants according to Klindworth:*

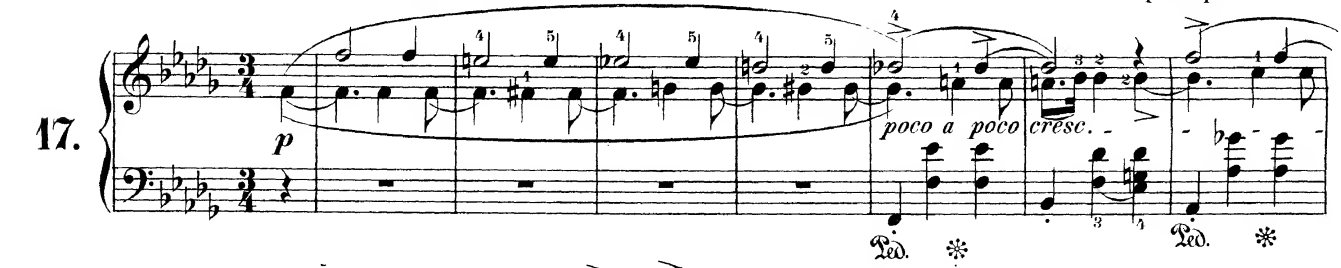


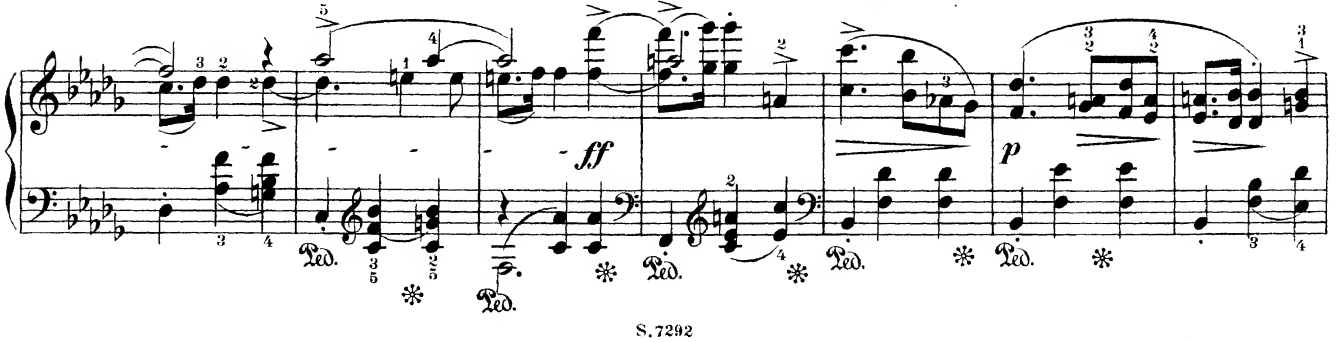


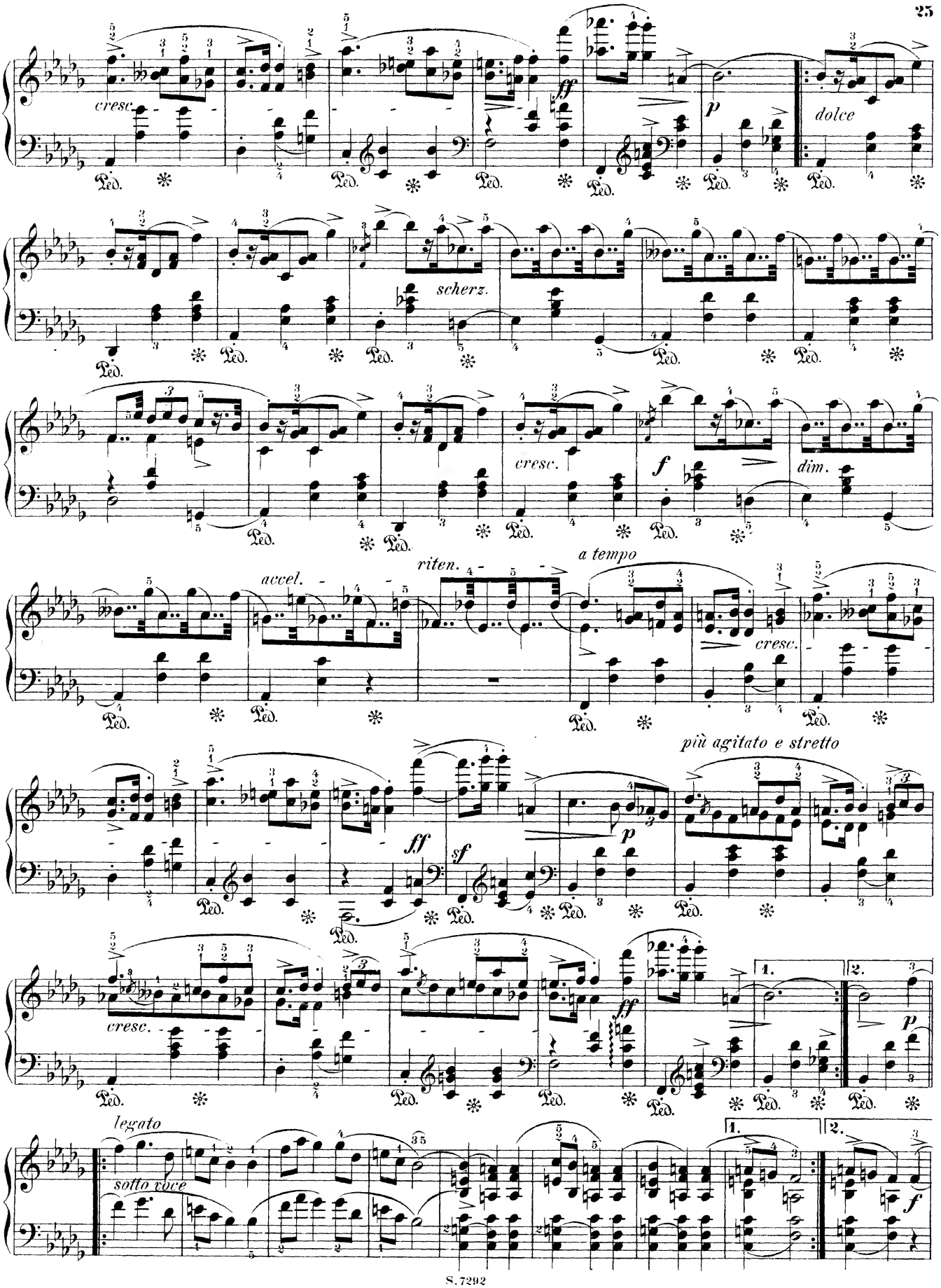


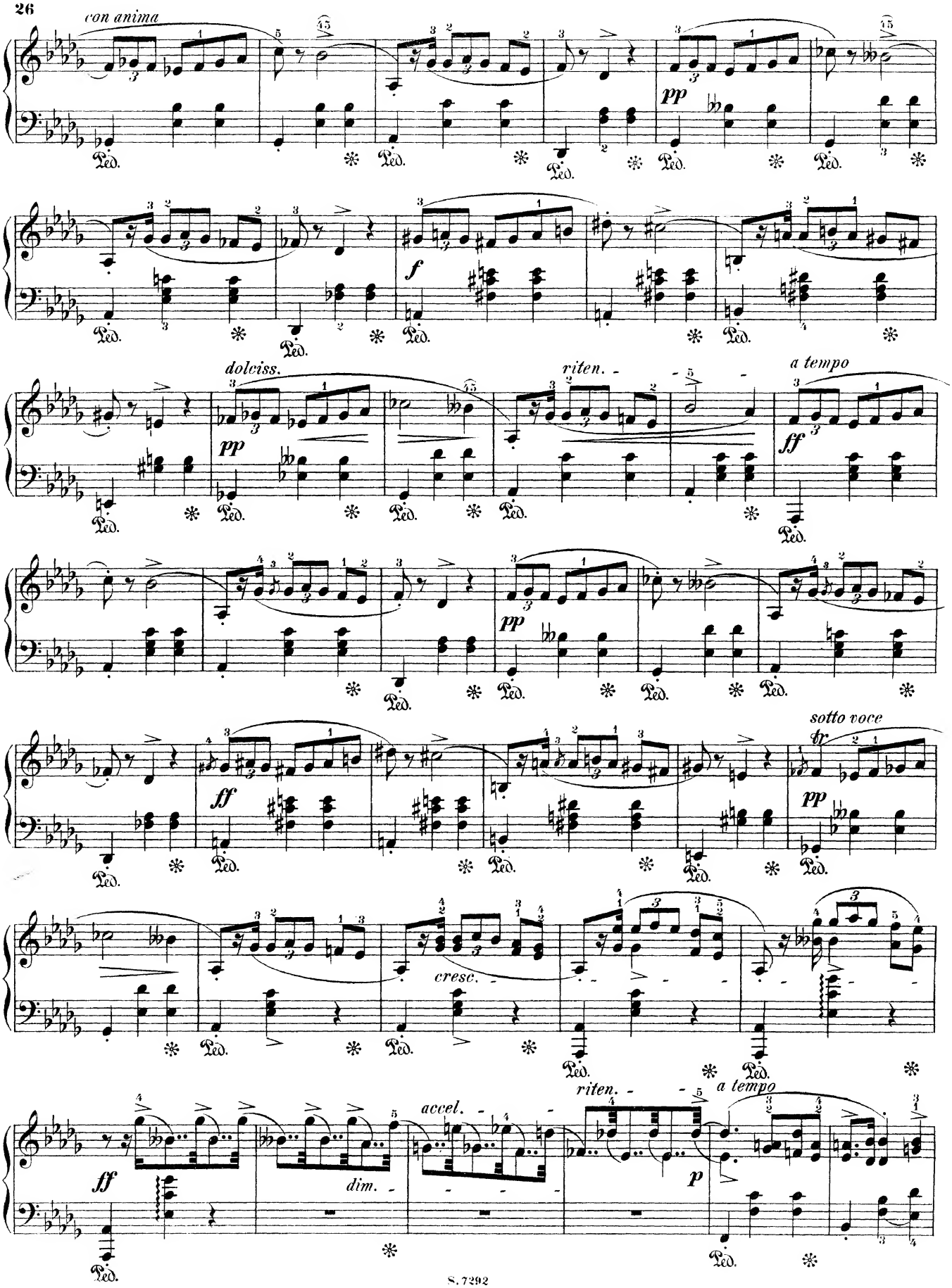


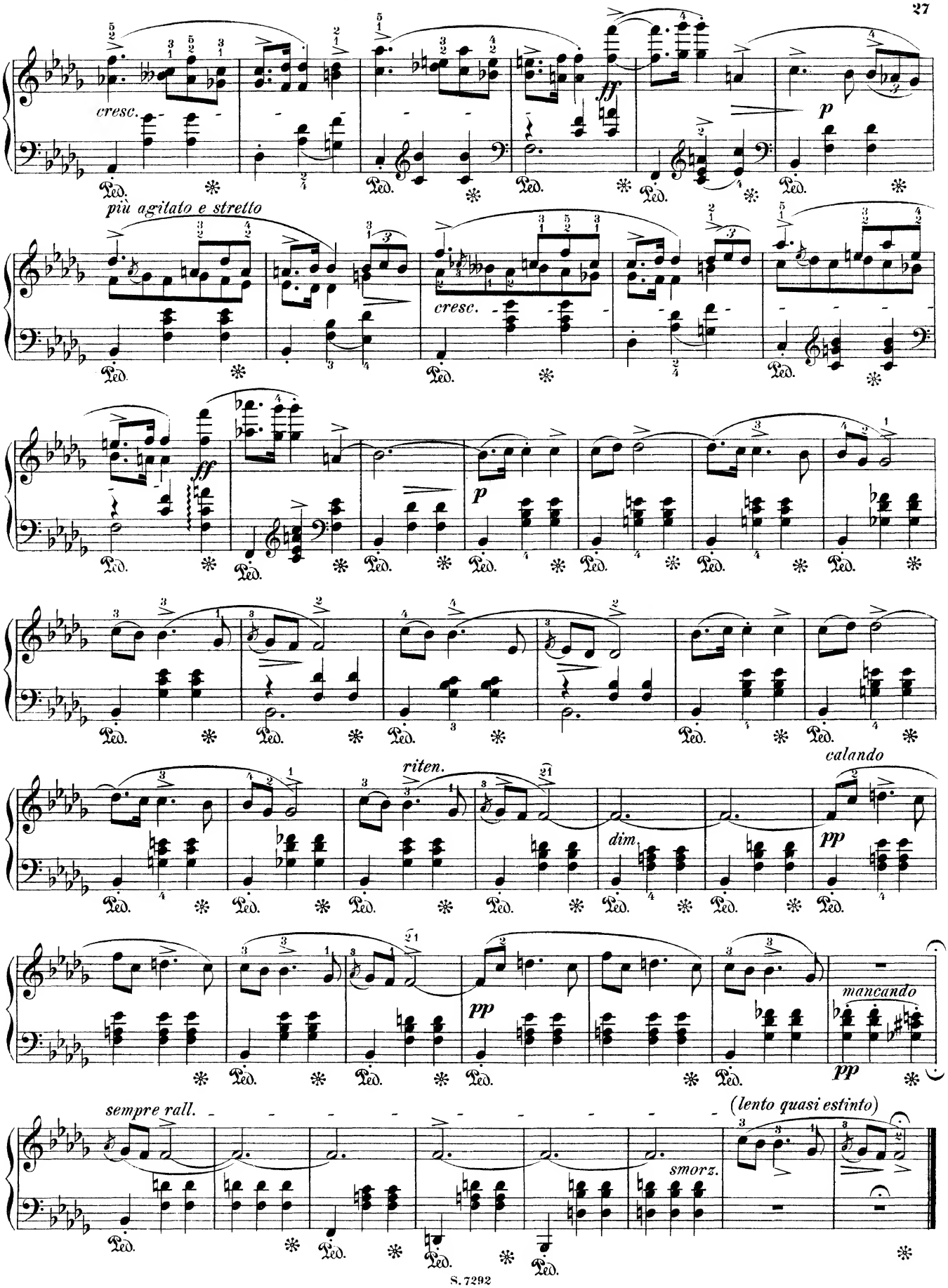
Moderato. M. M. ♩ = 132. Fr. Chopin, Op. 24. № 4.






cresc.
ff
p
dolce
scherz.
cresc.
f
dim.
accel.
riten.
a tempo
cresc.
più agitato e stretto
ff
sf
p
cresc.
ff
1.
2.
p
legato
sotto voce
1.
2.
f


con anima
pp
f
dolciss.
riten.
a tempo
ff
sotto voce
cresc.
accel.
dim.
p

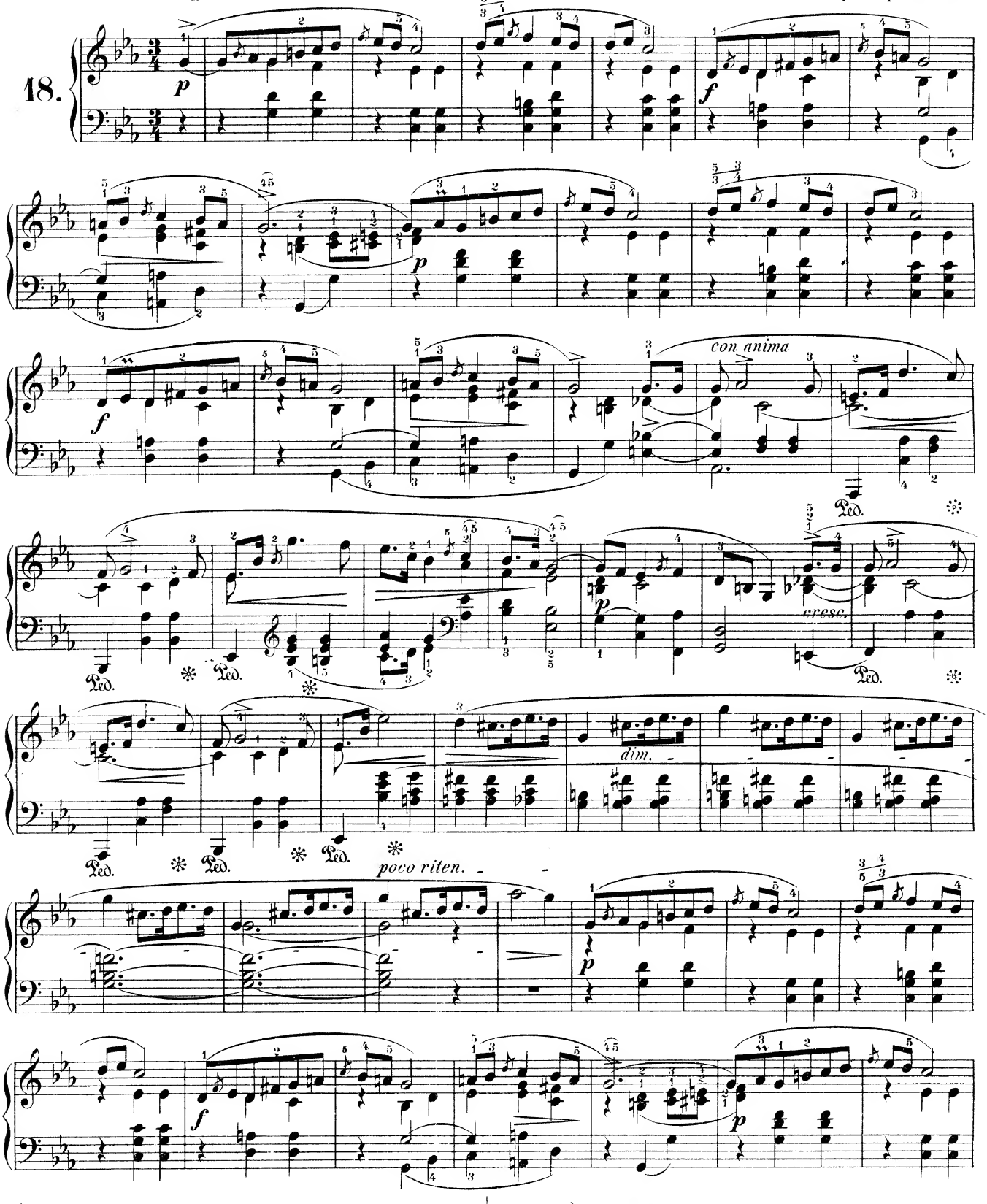

cresc.
più agitato e stretto
cresc.
riten.
dim.
calando
mancando
sempre rall.
(lento quasi estinto)
smorz.

Vier Mazurkas.

Allegretto non tanto. a)

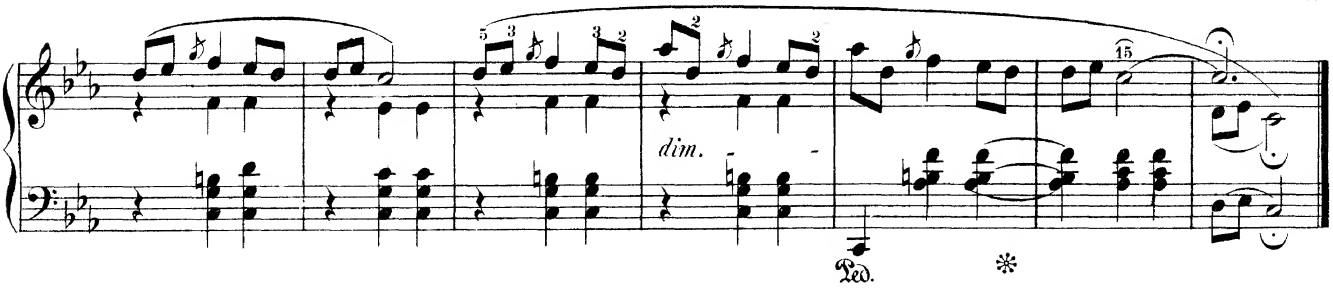
Fr. Chopin, Op. 30. № 1.

18.



a) Nach Mikuli „Allegro non tanto."

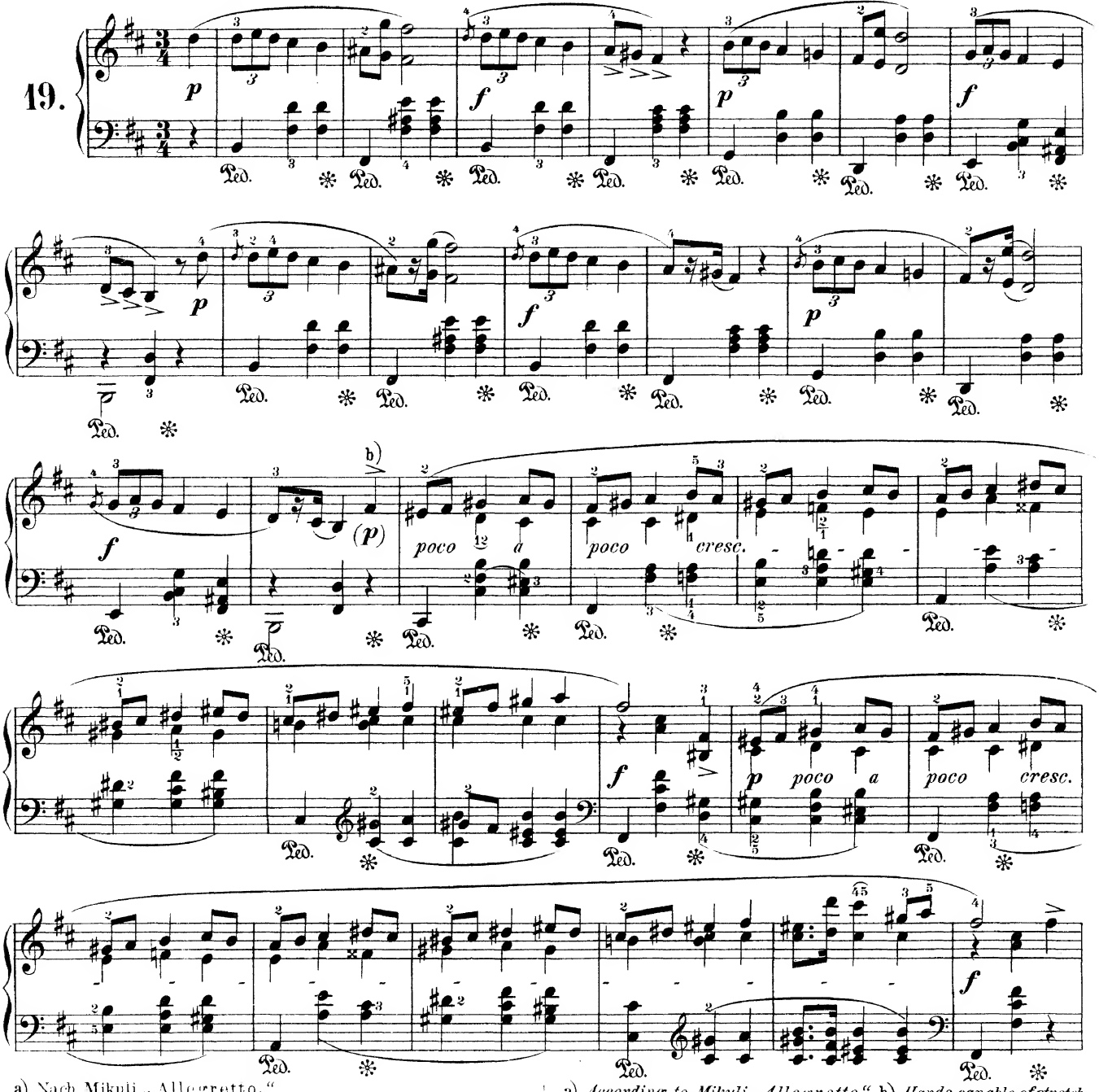
a) *According to Mikuli „Allegro non tanto."*



a) **Vivace.**

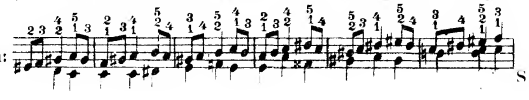
Fr. Chopin, Op. 30. Nº 2.

19.

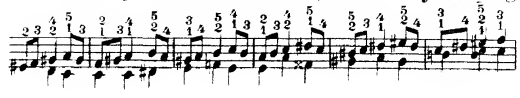


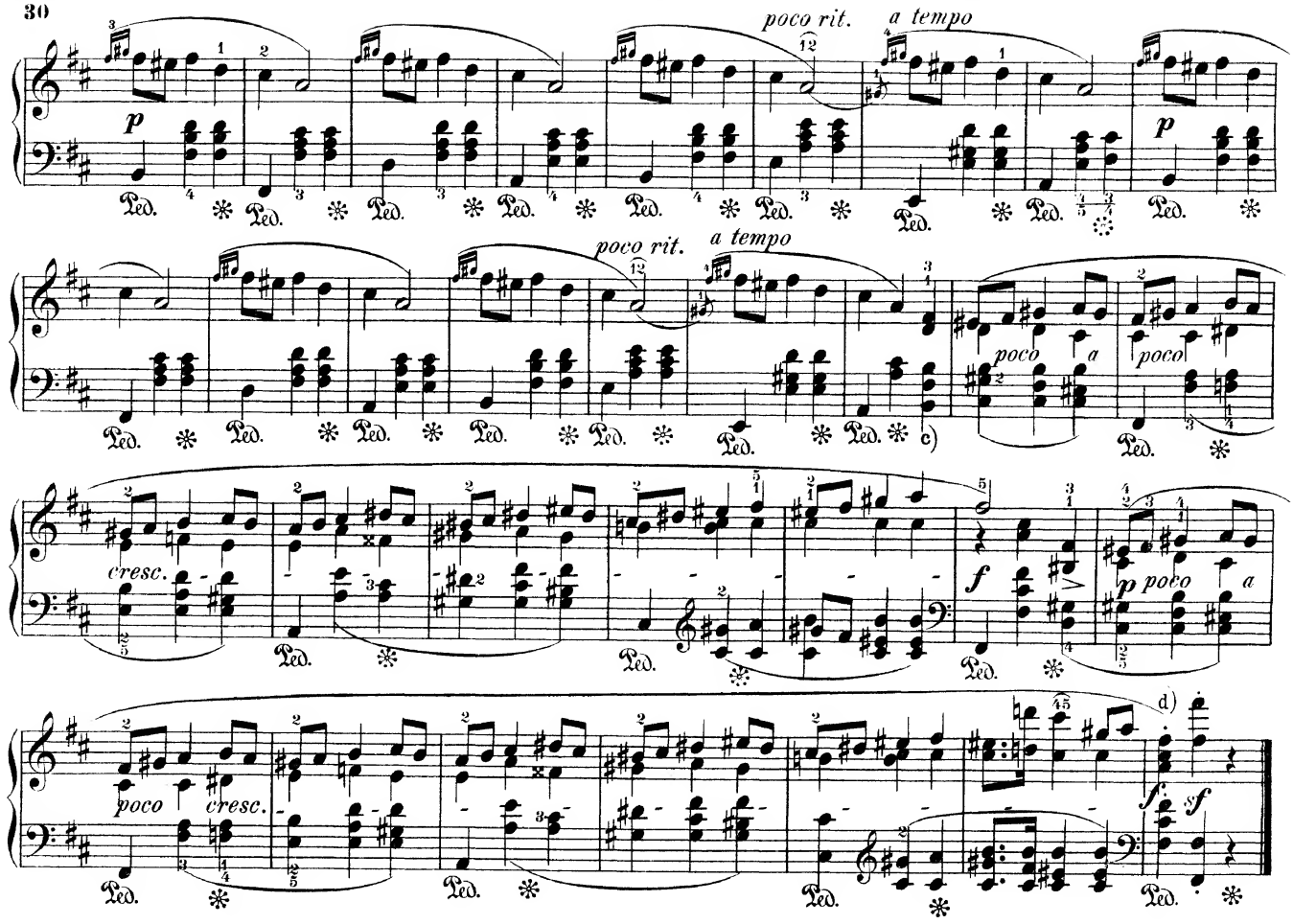
a) Nach Mikuli „Allegretto."

b) Spannfähige Hände mögen zür bessern Bindung folgenden Fingersatz nehmen:

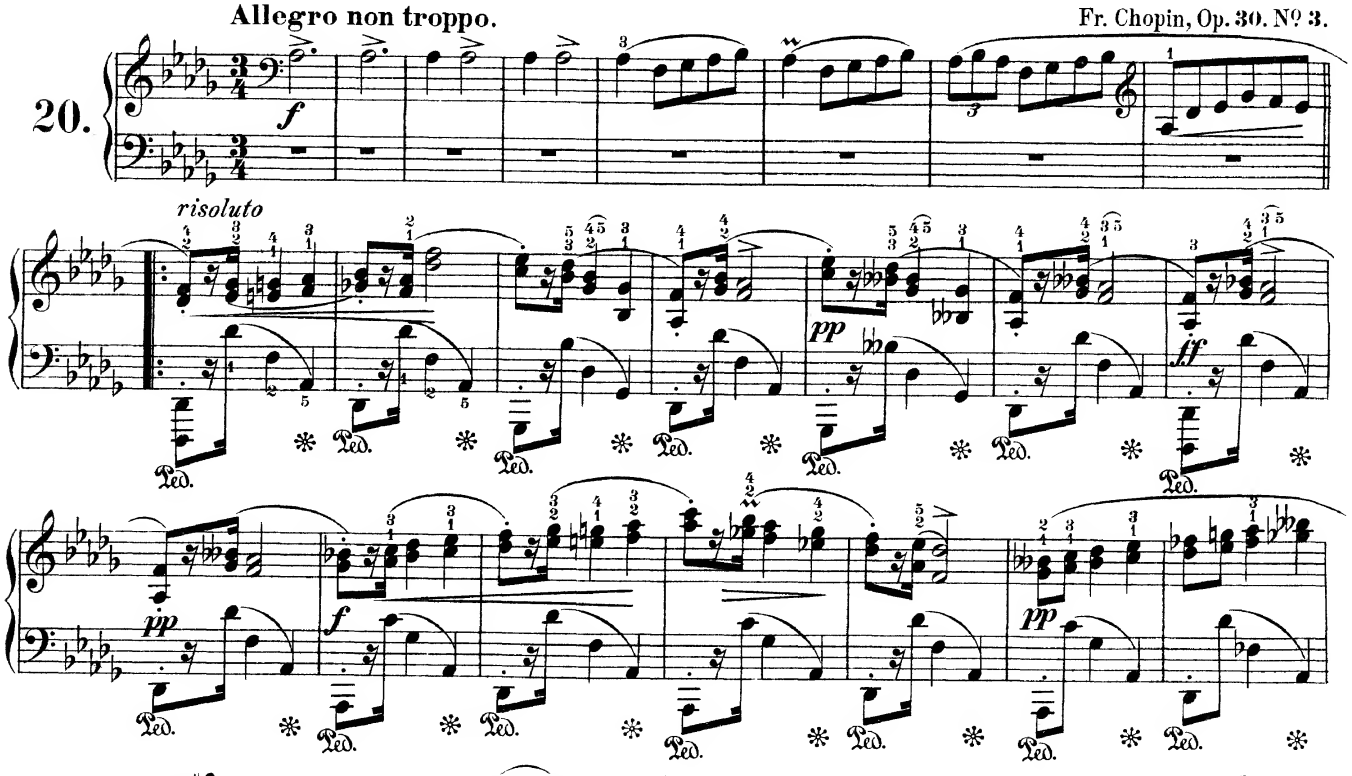


a) *According to Mikuli „Allegretto."* b) *Hands capable of stretching, may for the sake of a better connection, take the following fingering:*





Allegro non troppo. Fr. Chopin, Op. 30. No 3.

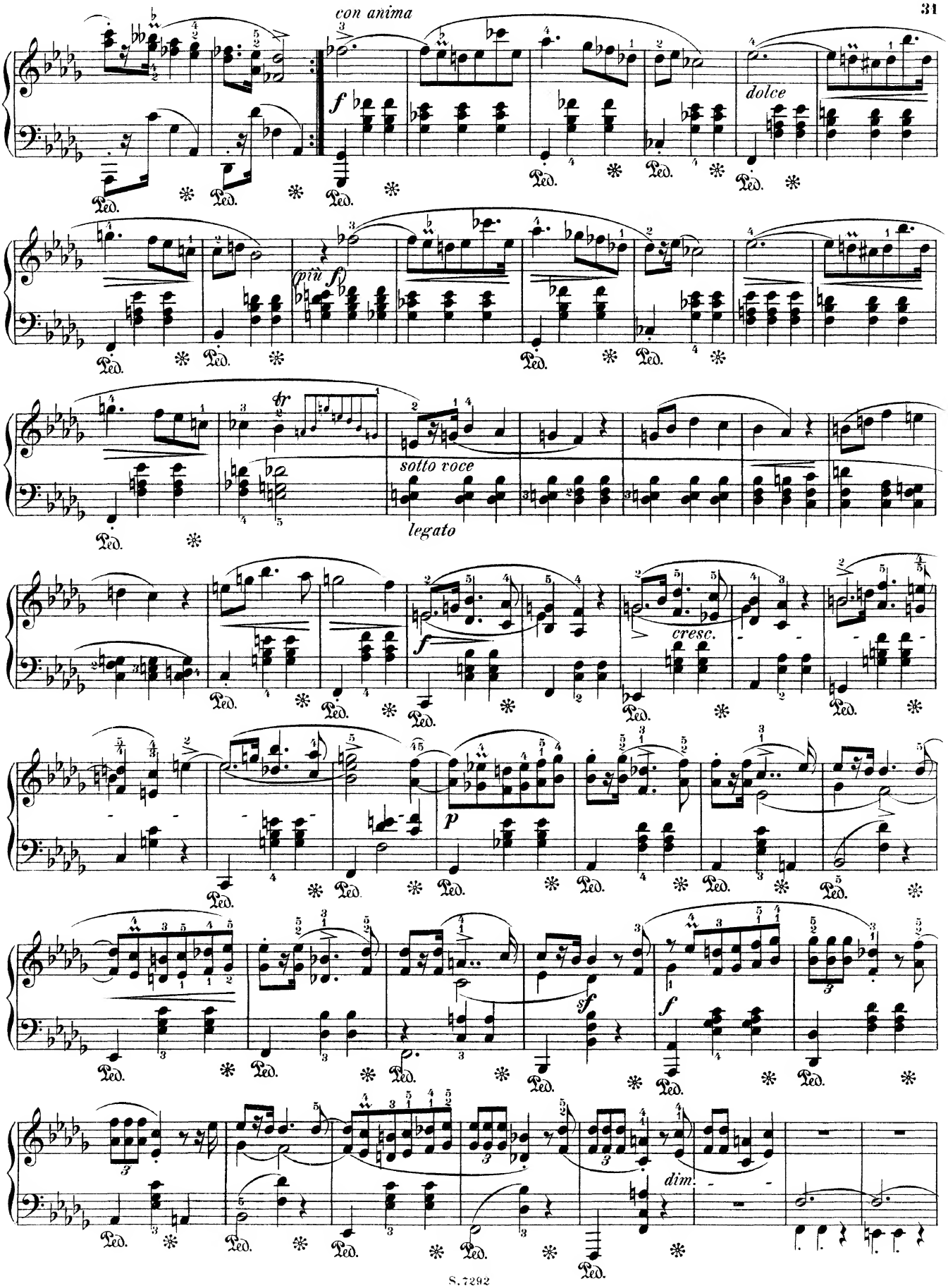


c) Bei Mikuli ; bei Klindworth

d) Bei Breitkopf u. Härtel derselbe Schluss wie in Takt 32.

c) *With Mikuli* ; *with Klindworth*

d) *With Breitkopf and Hartel the same close as in measure 32.*


con anima
dolce
più f
sotto voce
legato
cresc.
dim.

slentando *risoluto*

pp *f* *pp* *ff* *pp* *f* *pp* *f*

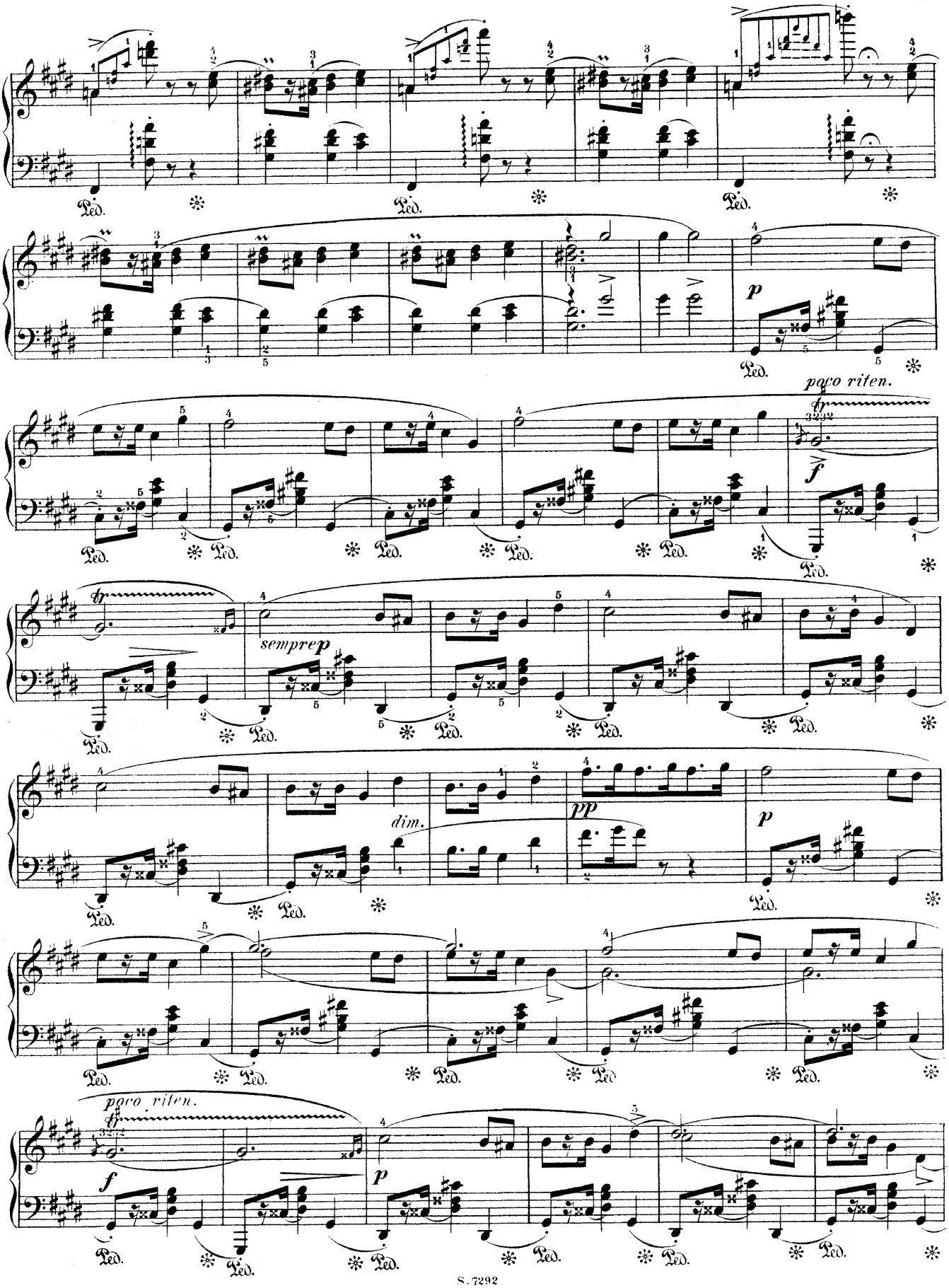
Ped. ✻

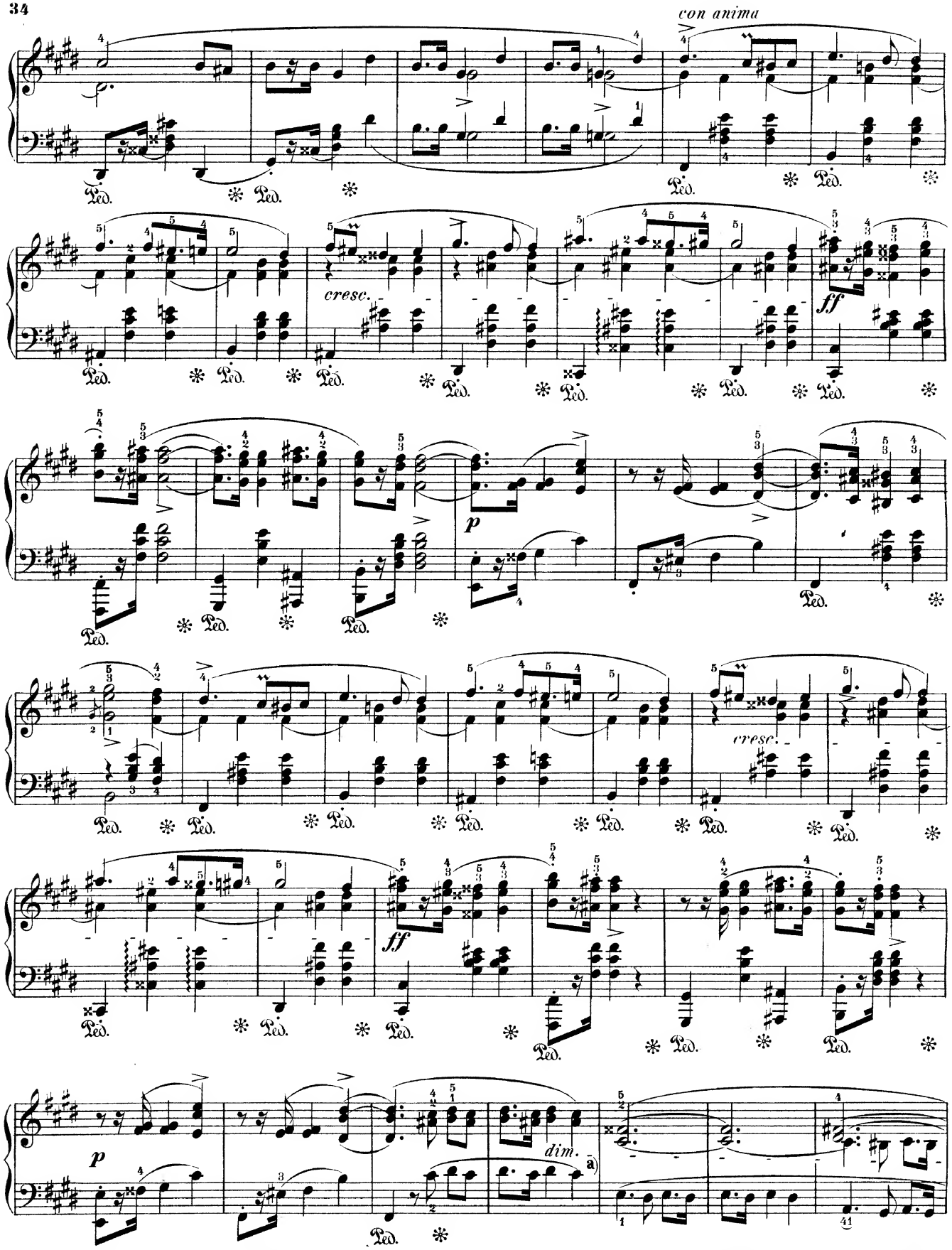
Allegretto.

Fr. Chopin, Op. 30. No 4.

21.

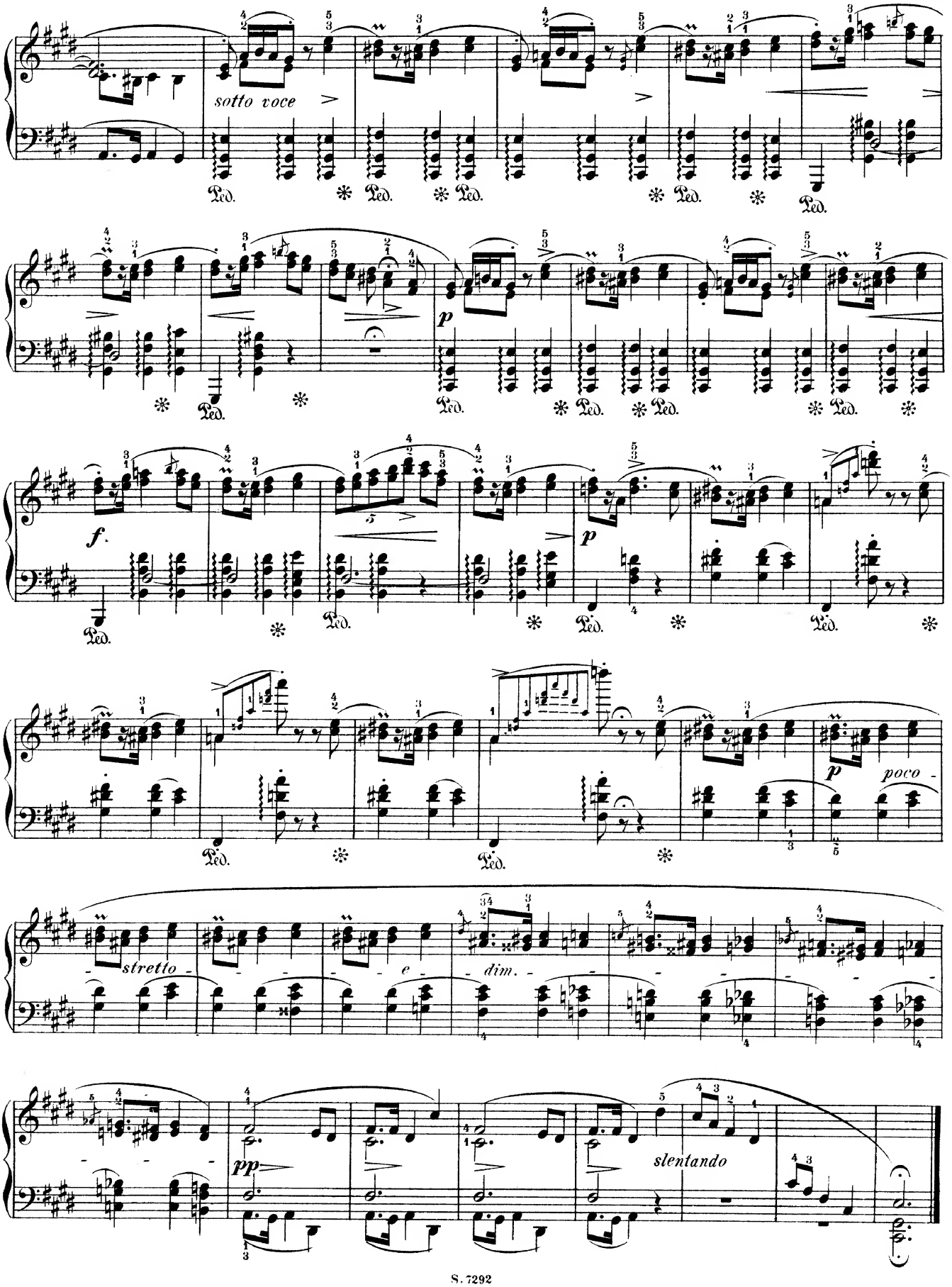
p *sotto voce* *p* *f* *p*


Ped.
p
poco riten.
f
sempre p
dim.
pp
poco riten.
f
p



a) Nach Mikuli geht hier ein Haltebogen von cis im 𝄢 nach cis im 𝄞.

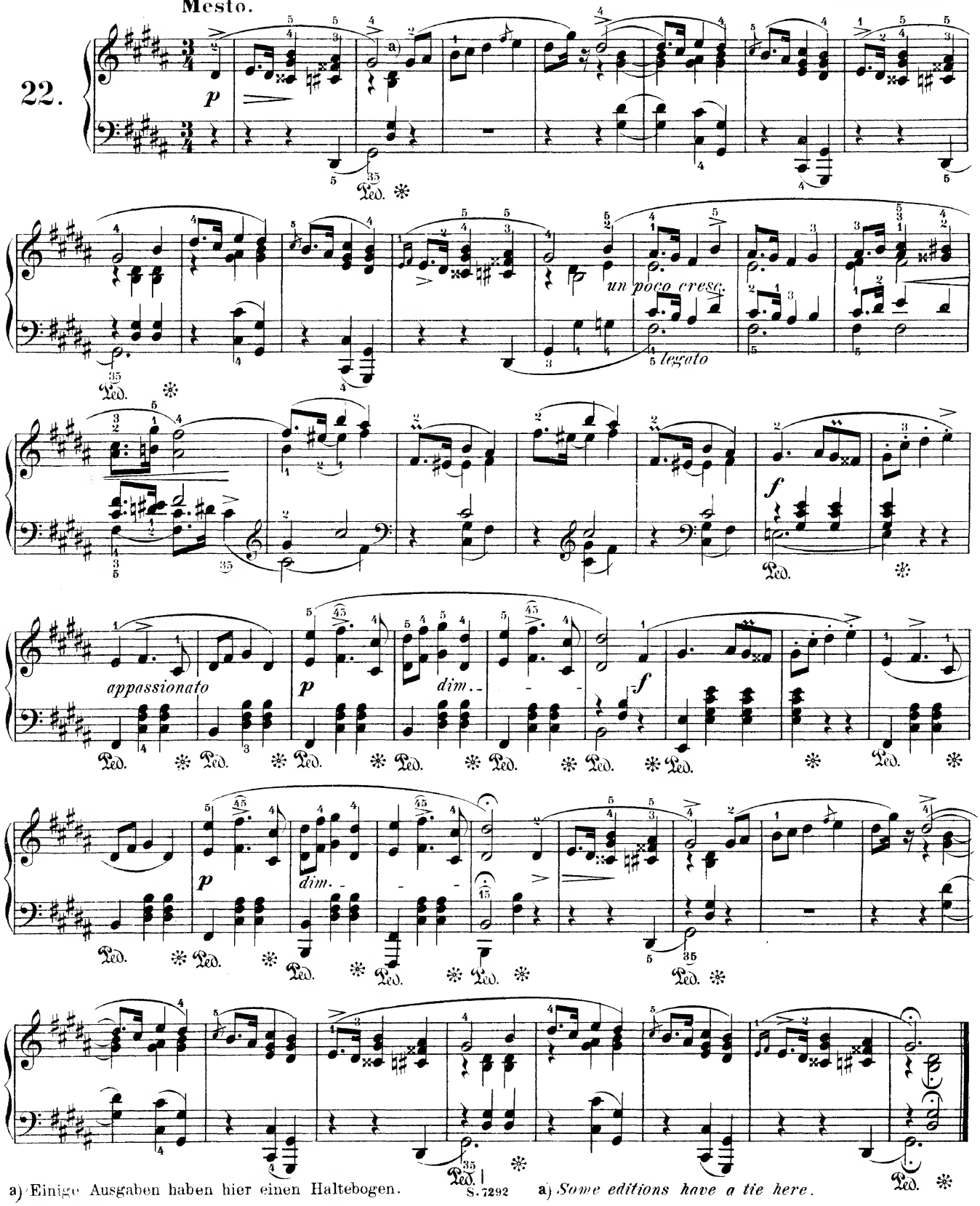
a) *Here, according to Mikuli, a tie extends from c-sharp in 𝄢 to c-sharp in 𝄞.*


sotto voce
Ped.
p
f.
poco -
stretto -
e -
dim. -
pp
slentando

Vier Mazurkas.

Fr. Chopin, Op. 33. № 1.

22.

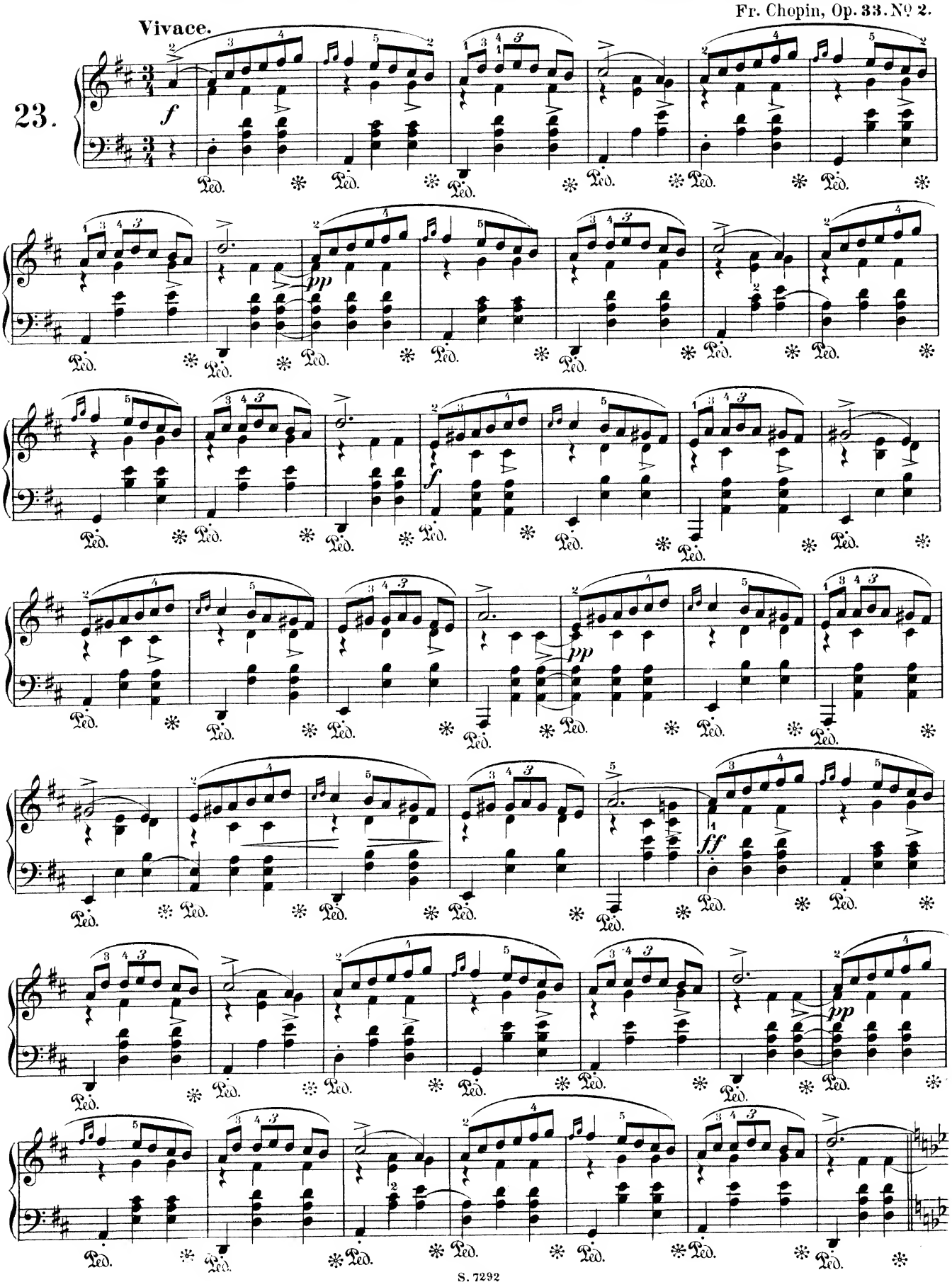


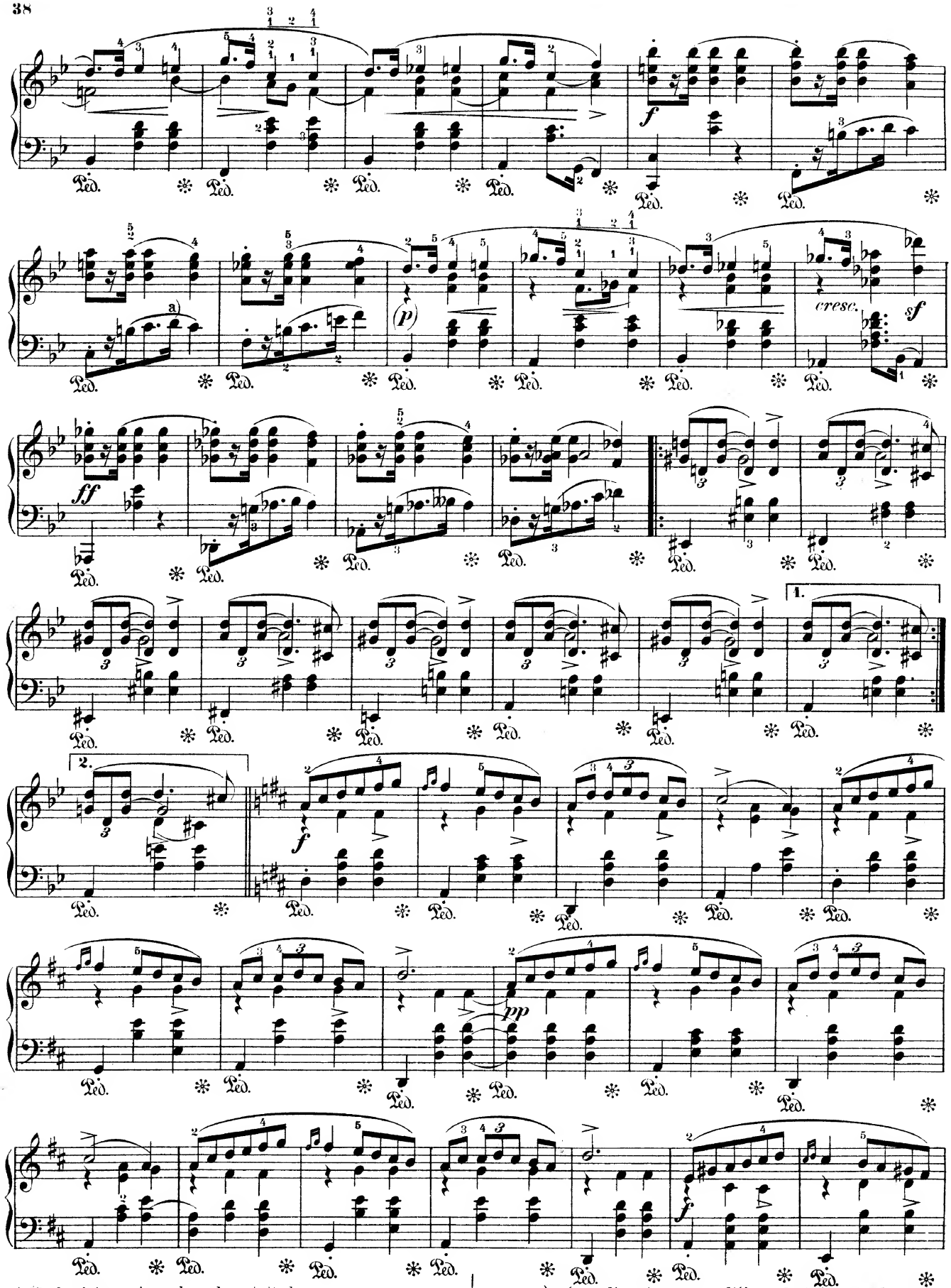
a) Einige Ausgaben haben hier einen Haltebogen.

a) *Some editions have a tie here.*

Vivace.

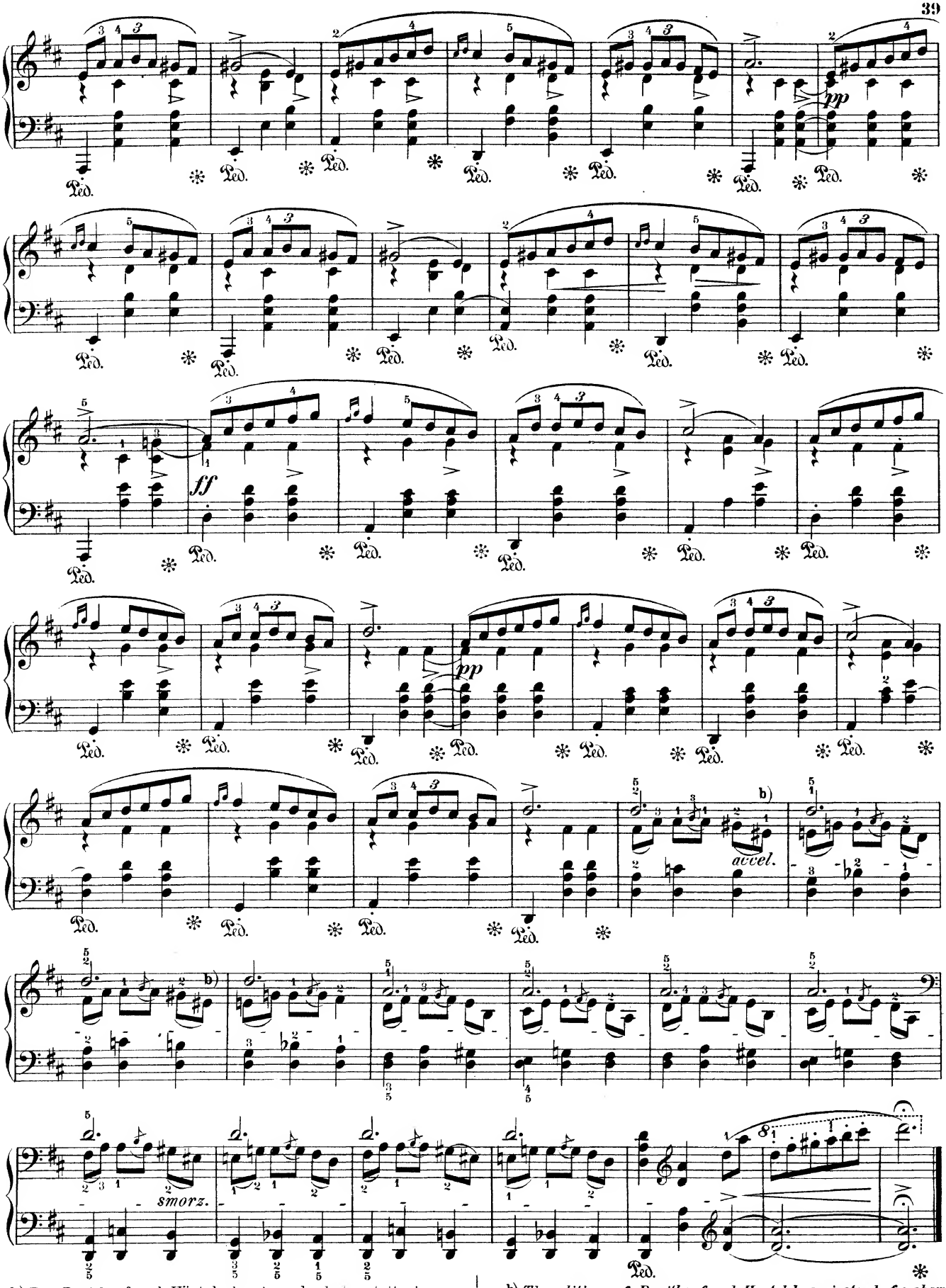
23.





a) Nach einigen Ausgaben des statt d.

a) *According to some editions d-flat instead of d.*



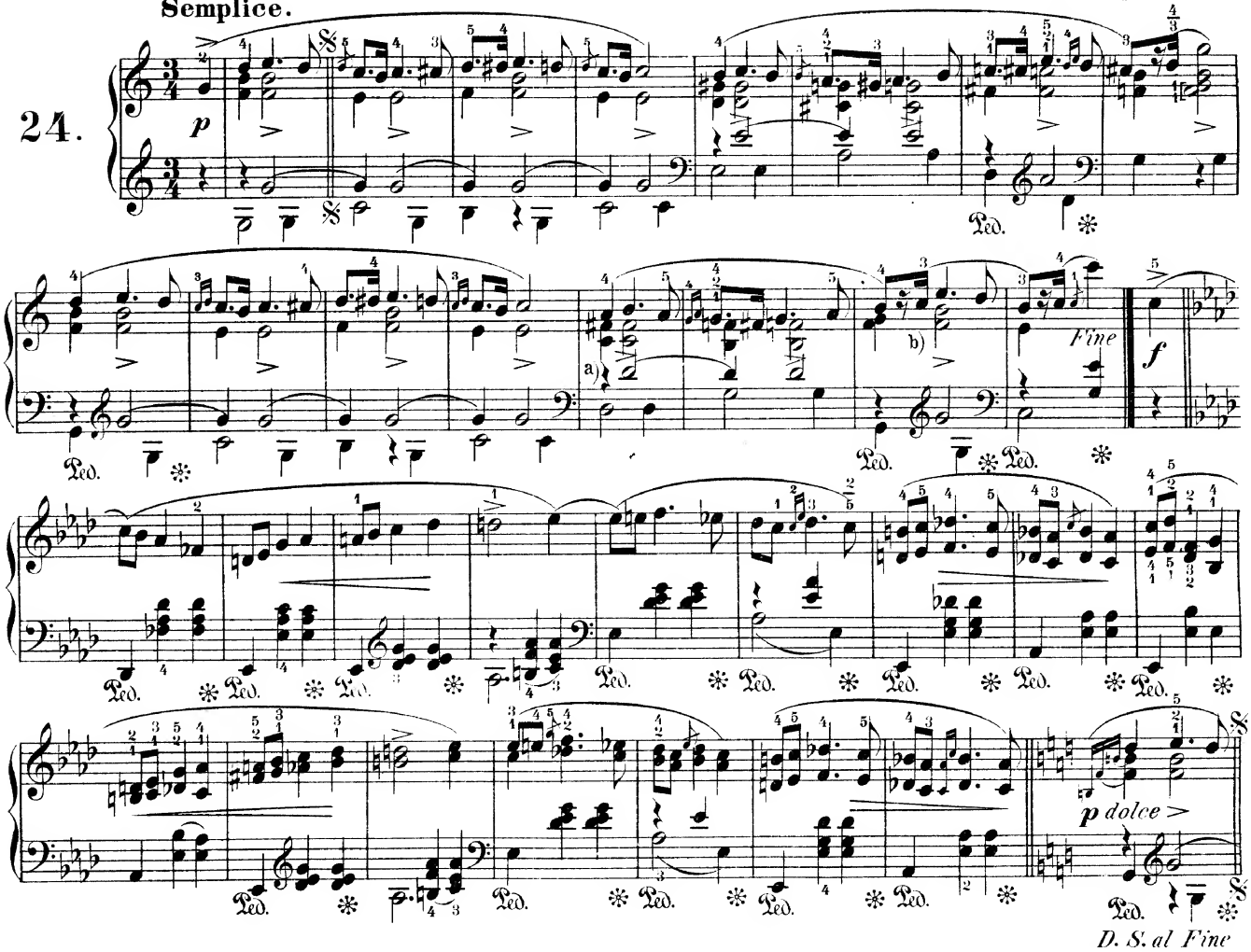
b) Die Breitkopf und Härtelsche Ausgabe hat e statt eis.

b) *The edition of Breitkopf and Hartel has e instead of e-sharp.*

Fr. Chopin, Op. 33. Nº 3.

Semplice.

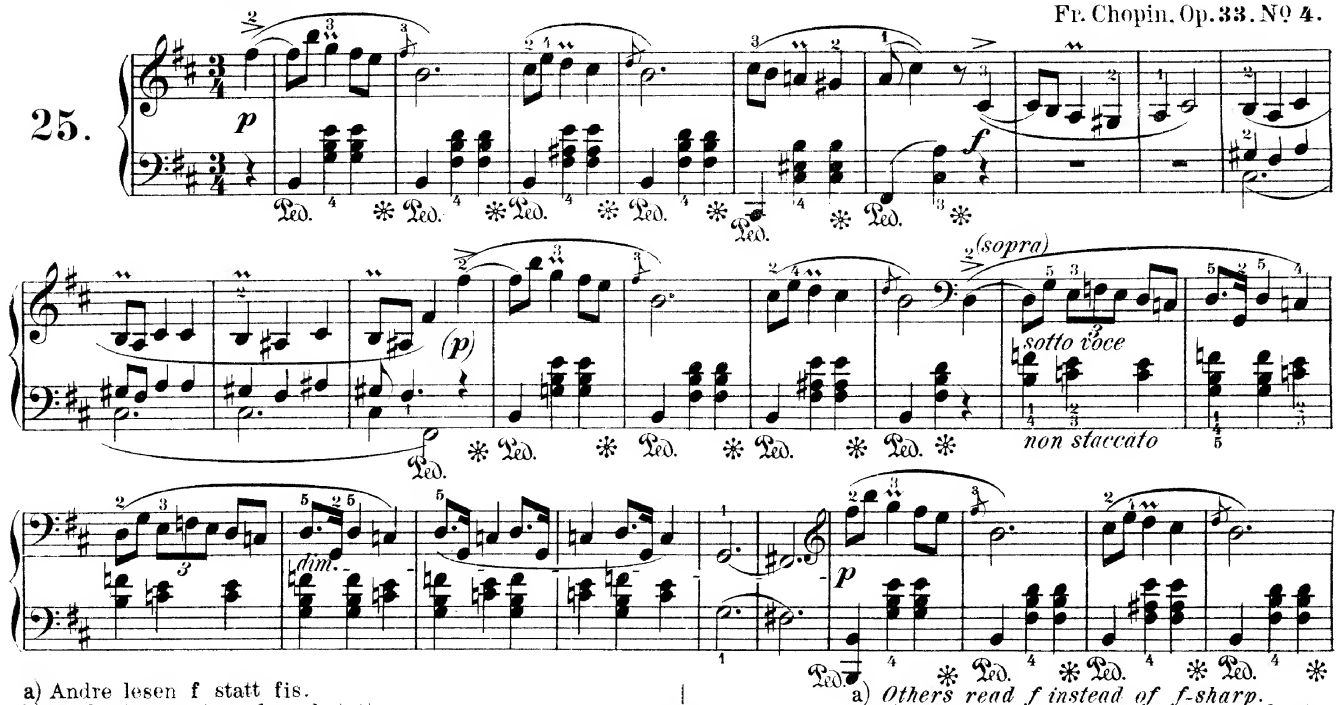
24.



Mesto.

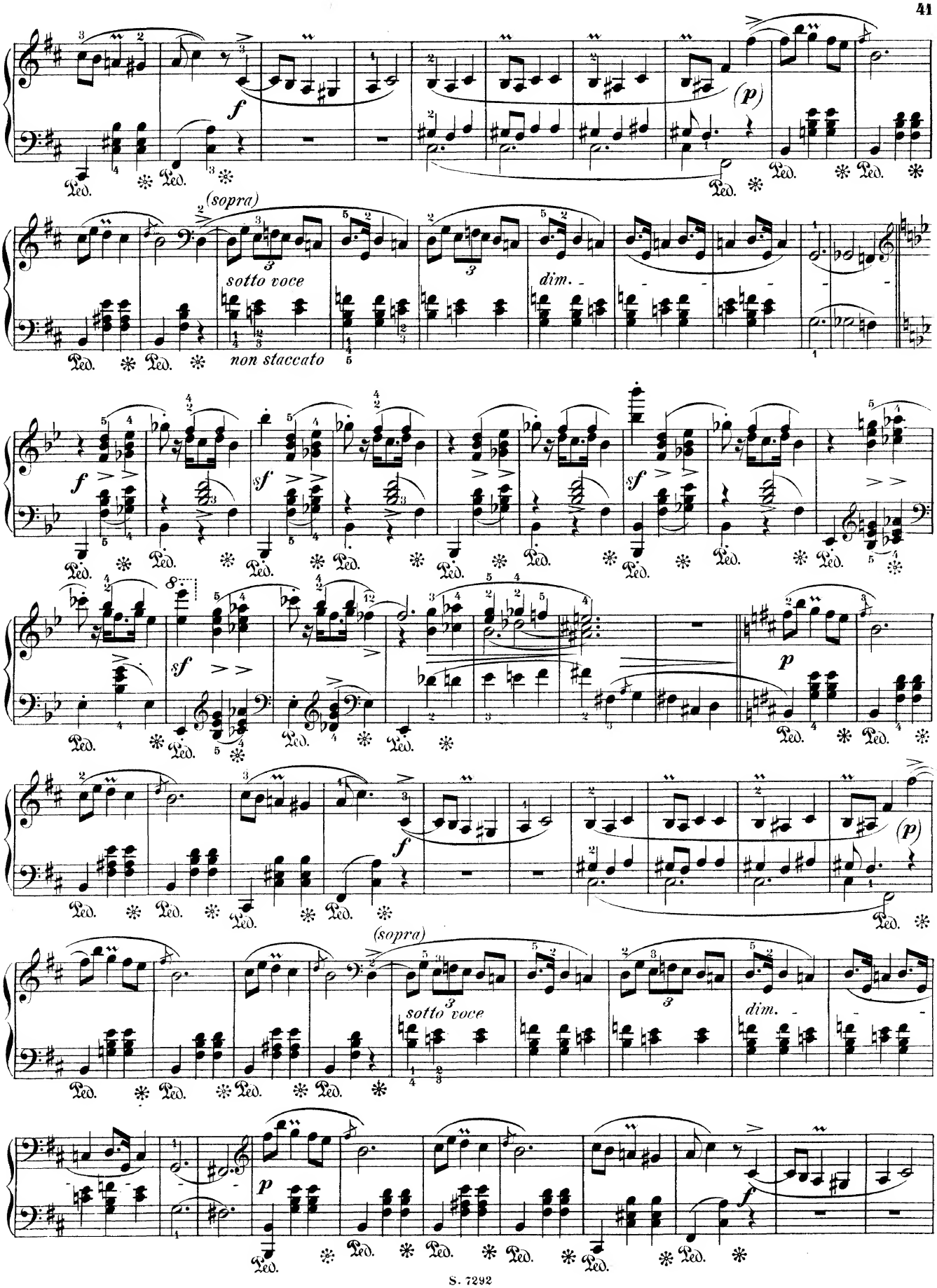
Fr. Chopin, Op. 33. Nº 4.

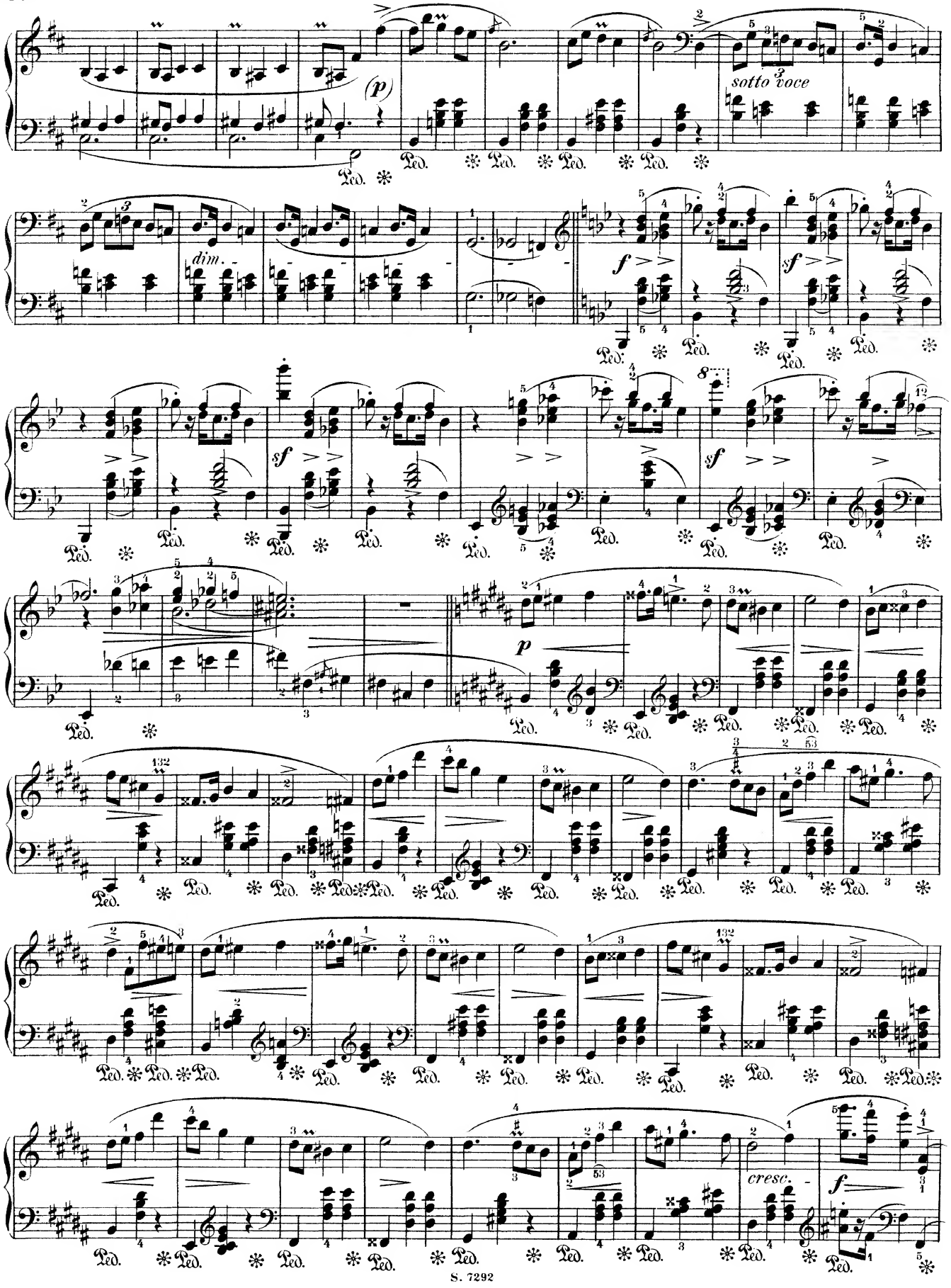
25.

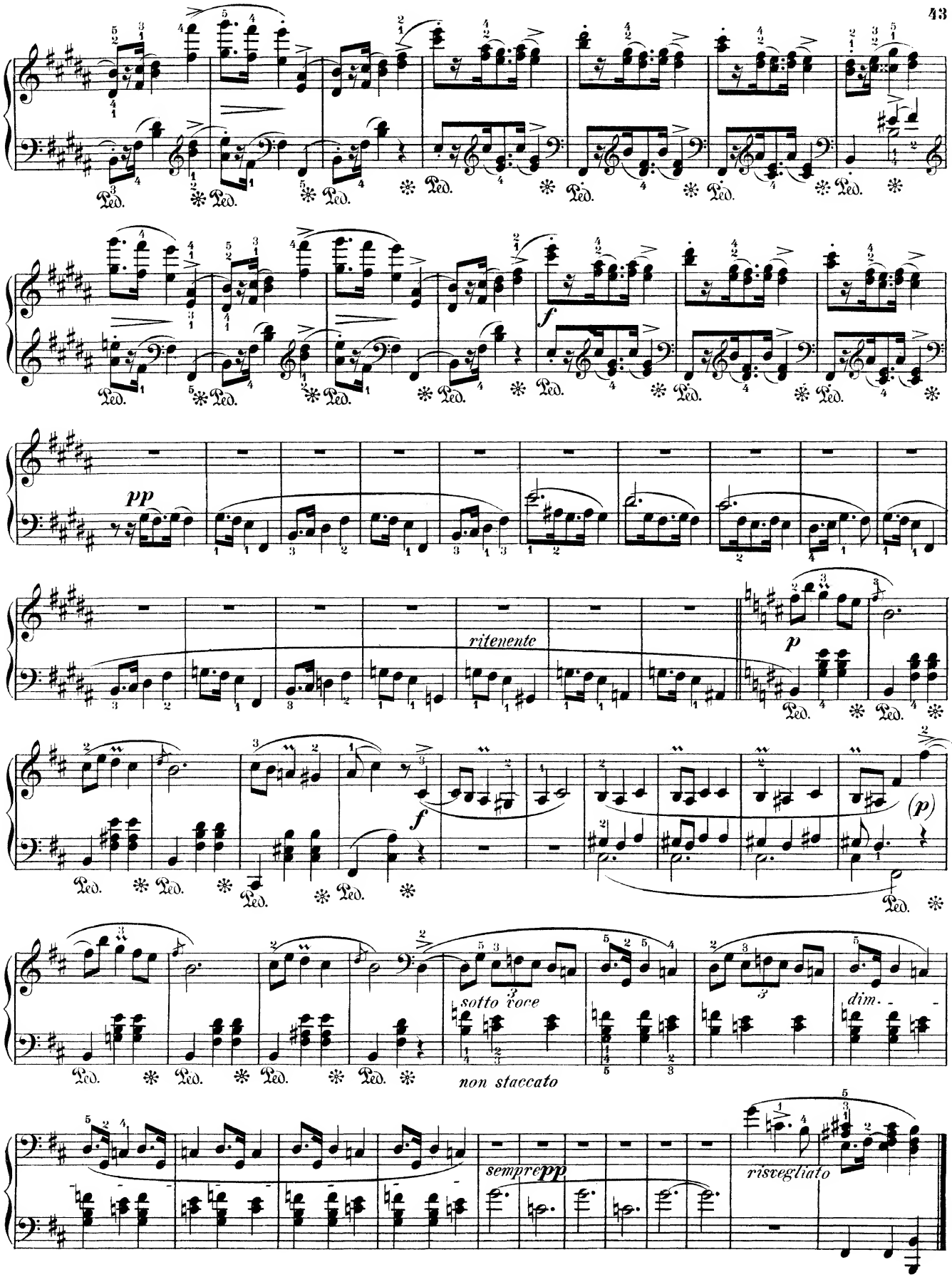


a) Andre lesen f statt fis.
b) Nach einigen Ausgaben d statt c.

a) *Others read f instead of f-sharp.*
b) *According to some editions d instead of c.*


f
(p)
(sopra)
sotto voce
non staccato
dim.
sf
p
Ped.


(p)
sotto voce
dim.
f
sf
sf
sf
p
cresc.
f

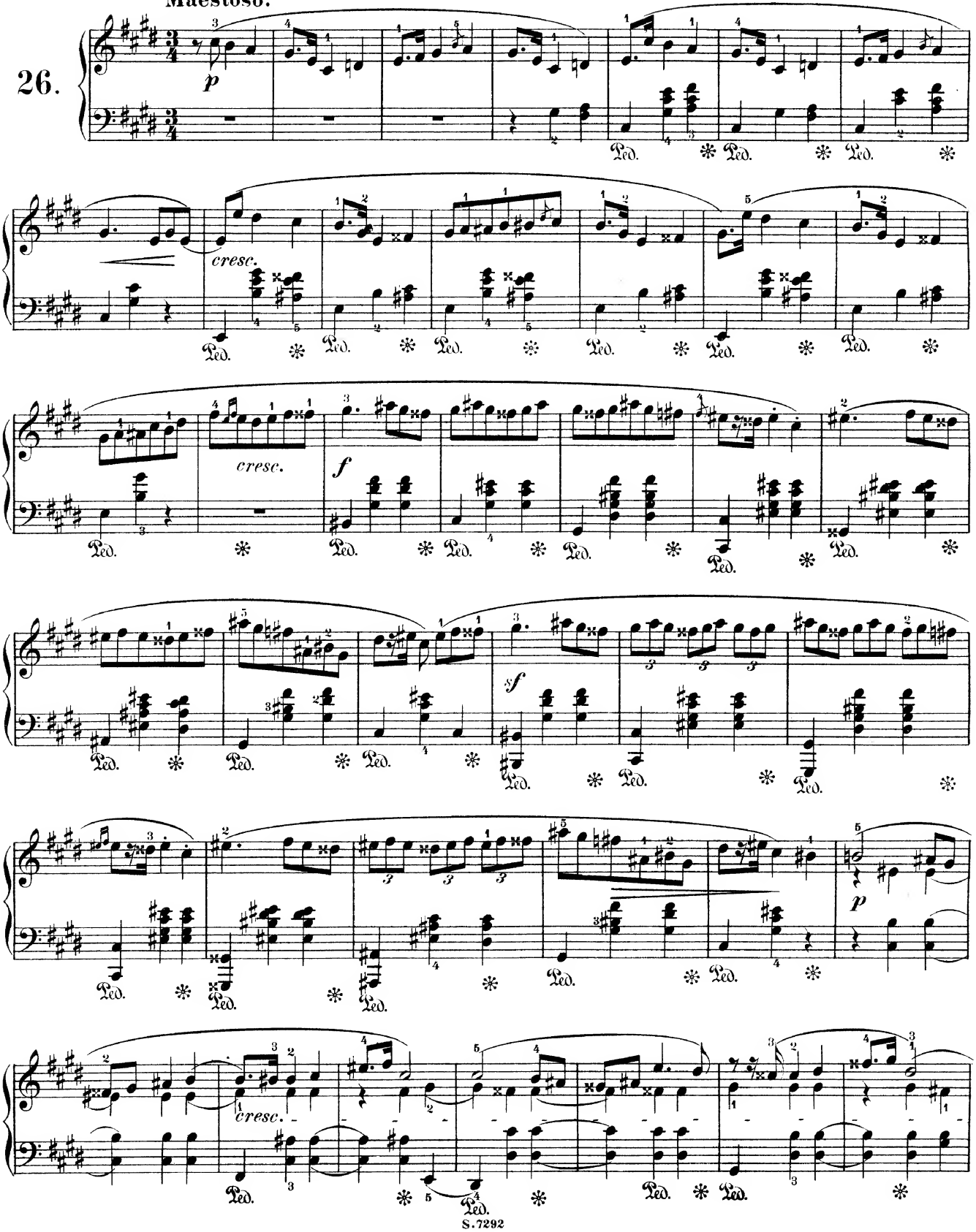

Ped.
f
pp
ritenente
p
(p)
sotto voce
non staccato
dim.
sempre pp
risvegliato

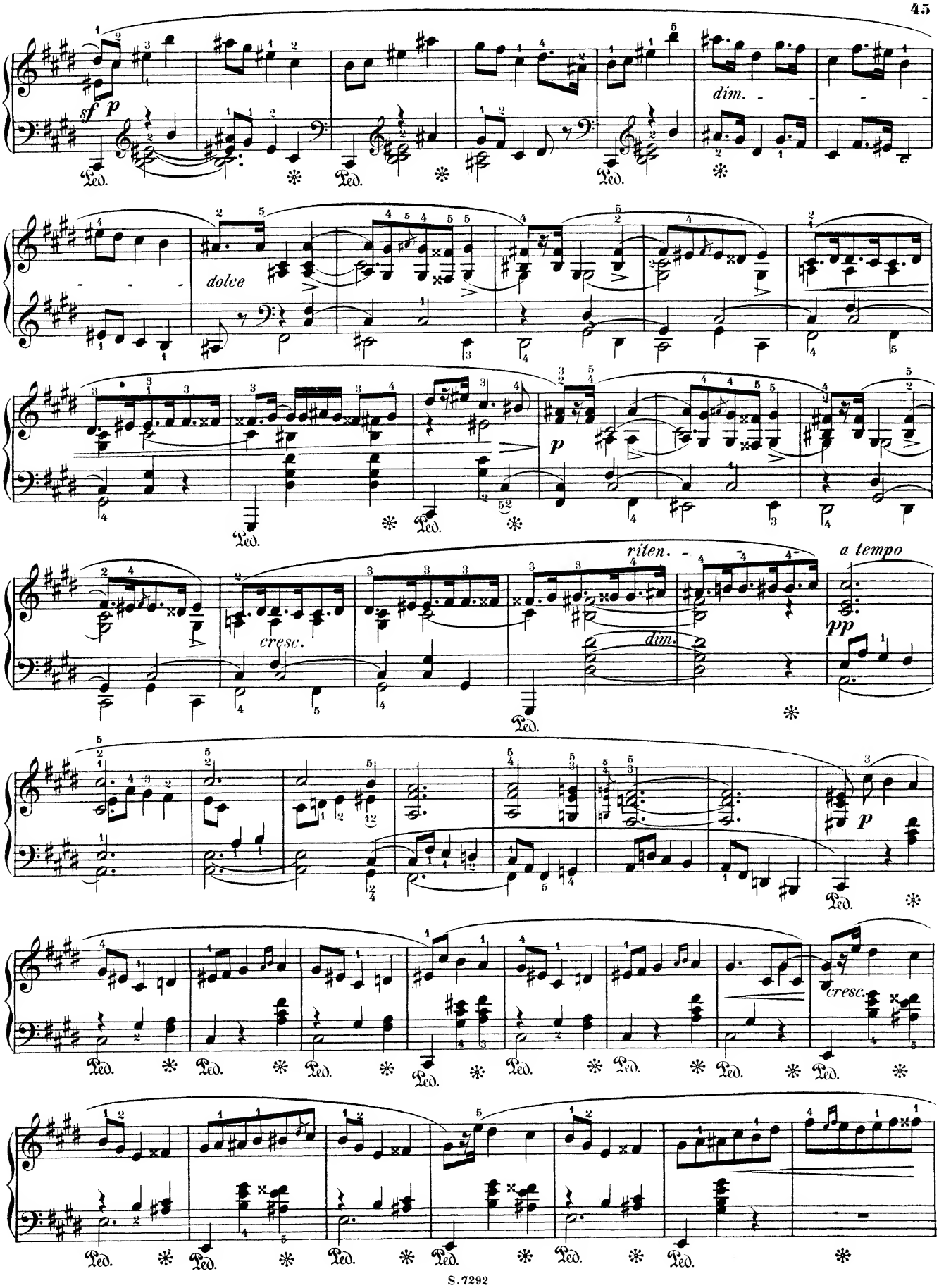
Vier Mazurkas.

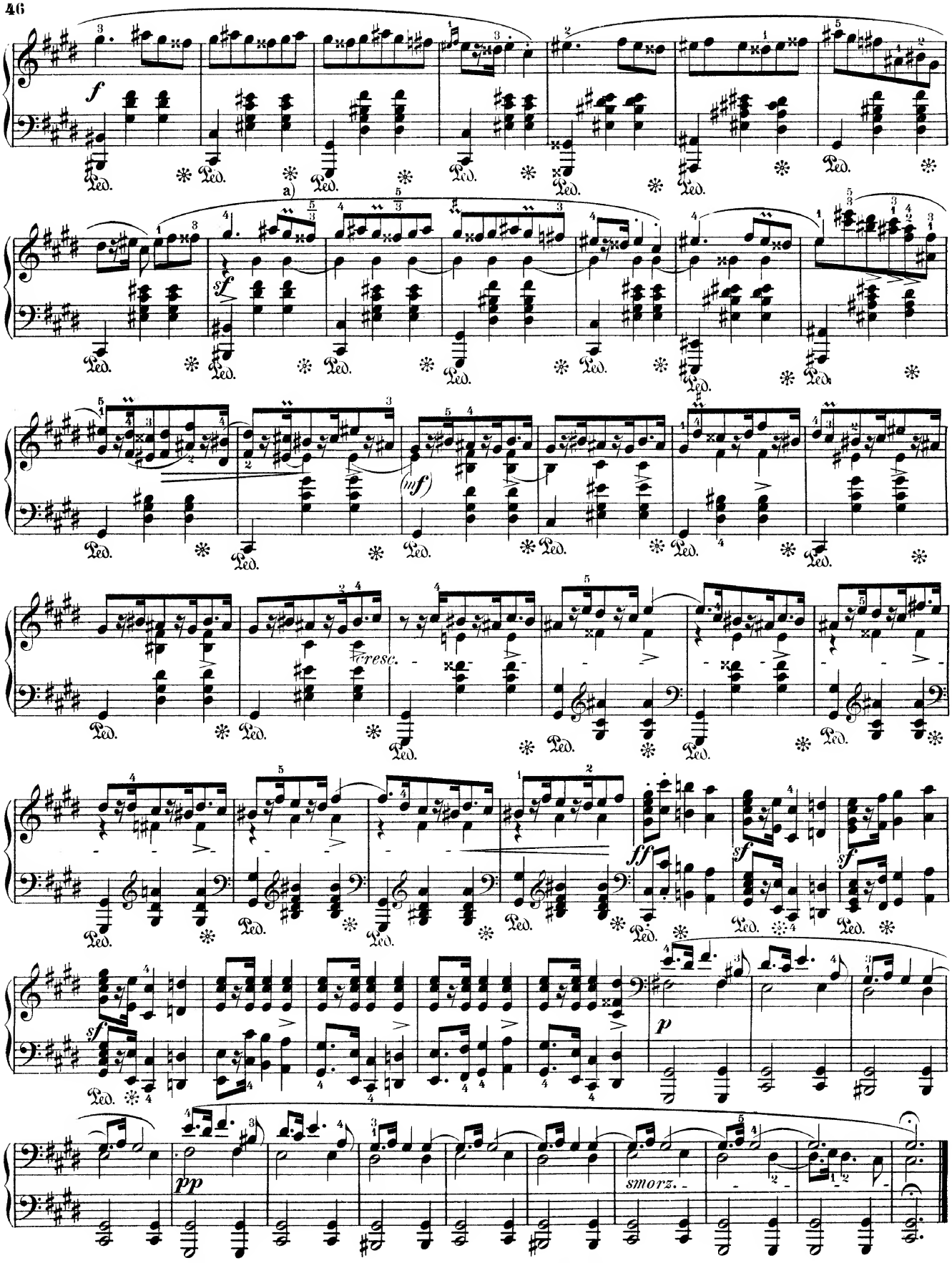
Fr. Chopin, Op. 41. Nº 1.

26.

Maestoso.




sf p
dim.
dolce
p
riten.
a tempo
pp
cresc.
dim.
p
cresc.



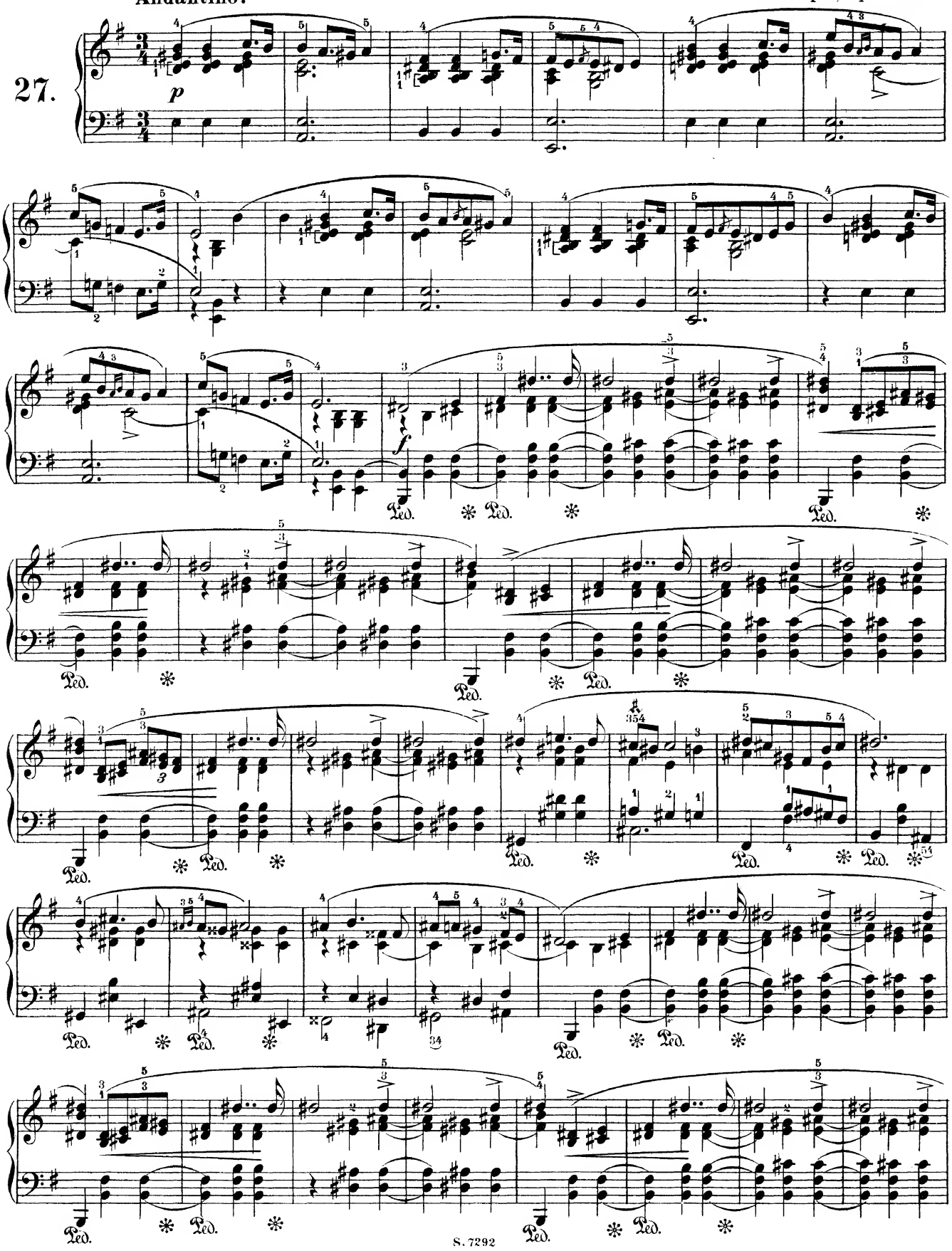
a) Die Breitkopf und Härtelsche Ausgabe hat immer statt des Pralltrillers über gis den Vorschlag ais.

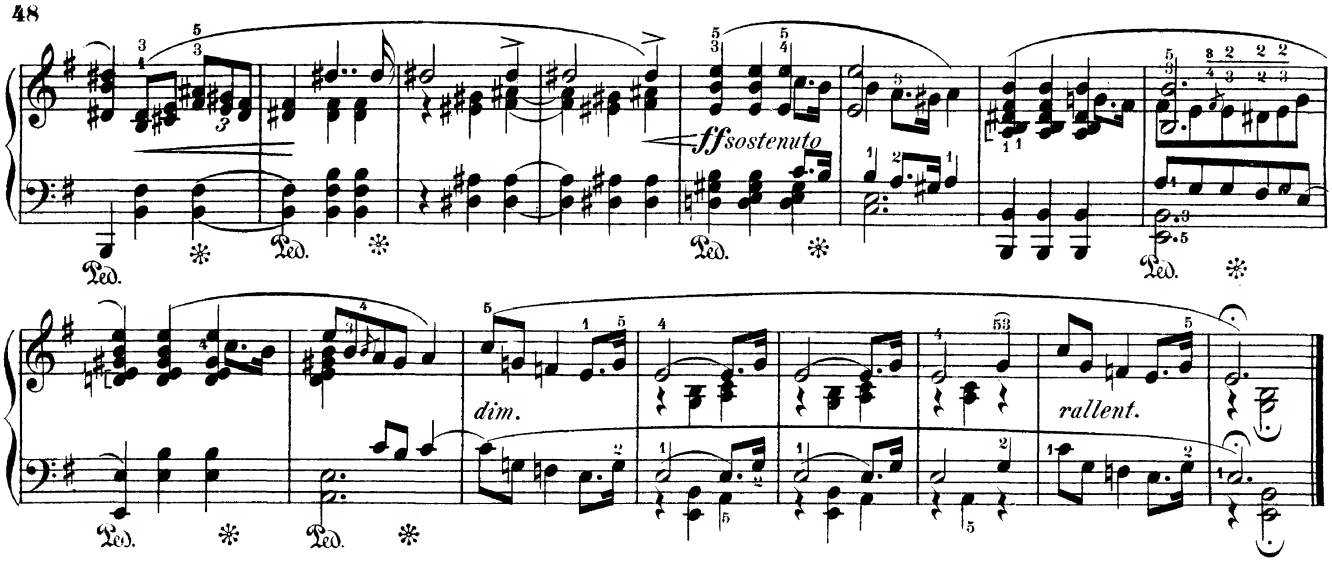
a) *The edition of Breitkopf and Hartel always has, instead of the transient shake on g-sharp, the appoggiatura a-sharp.*

Andantino.

Fr. Chopin, Op. 41. No 2.

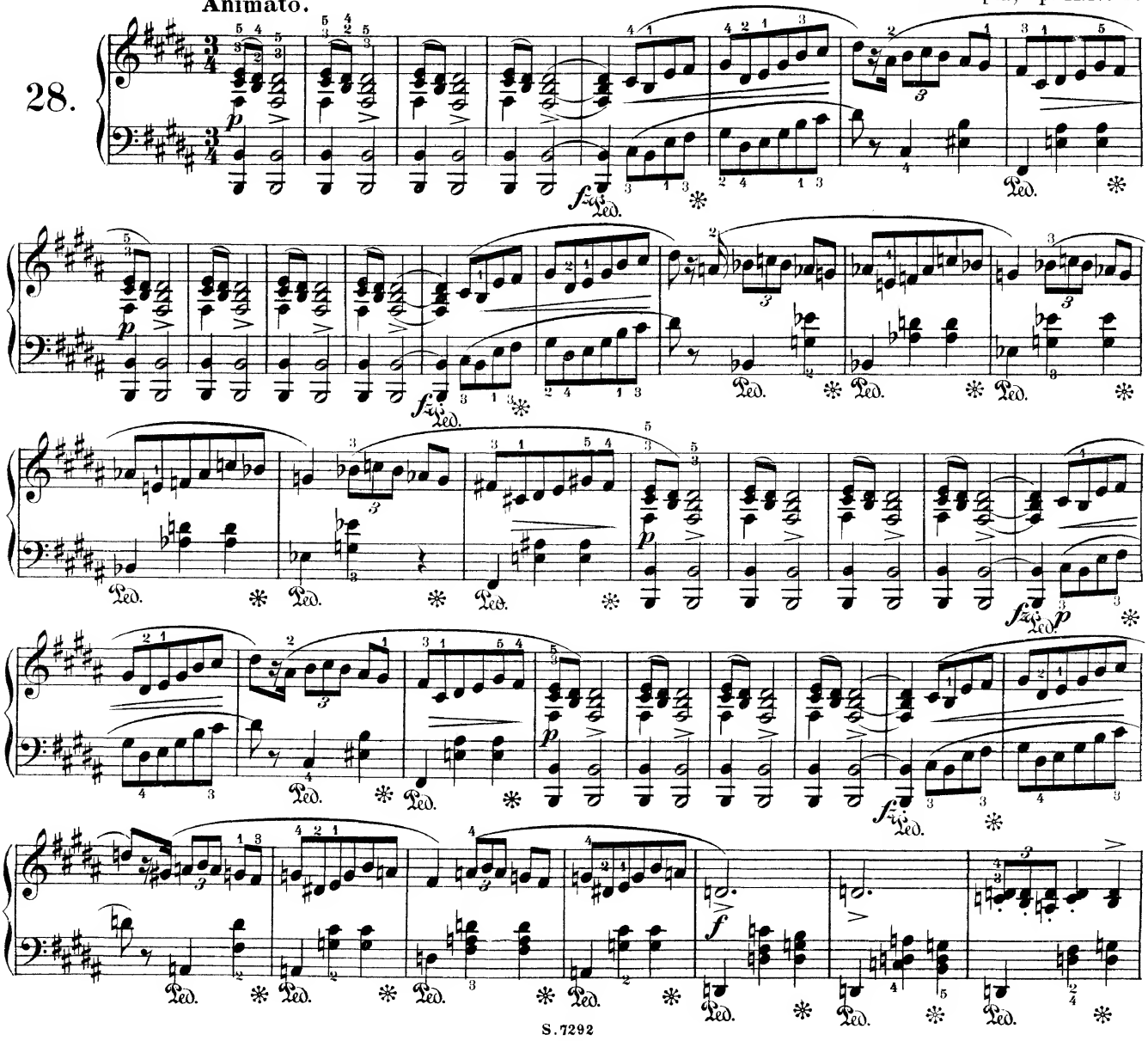
27.

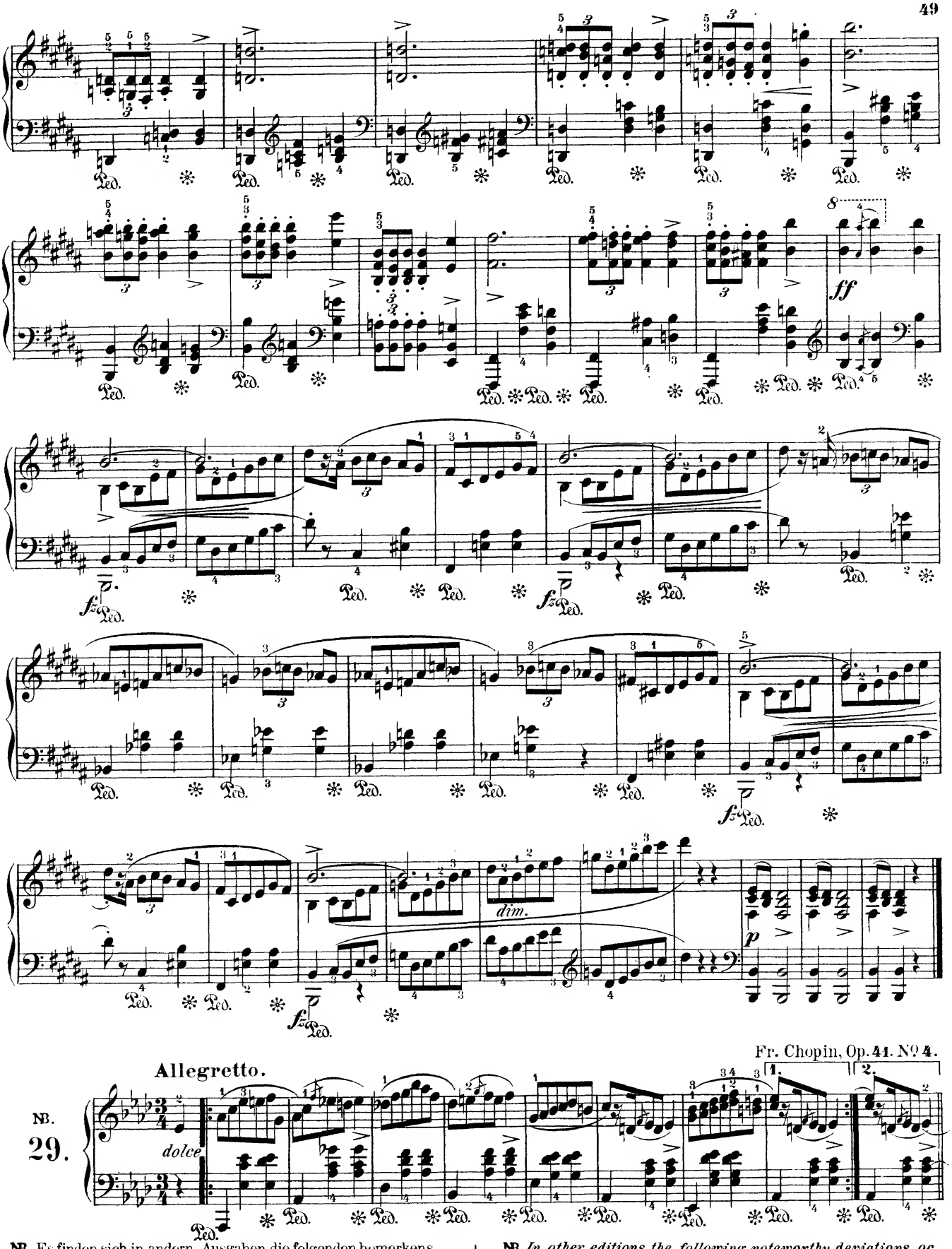




Fr. Chopin, Op. 41. Nº 3.

28. **Animato.**



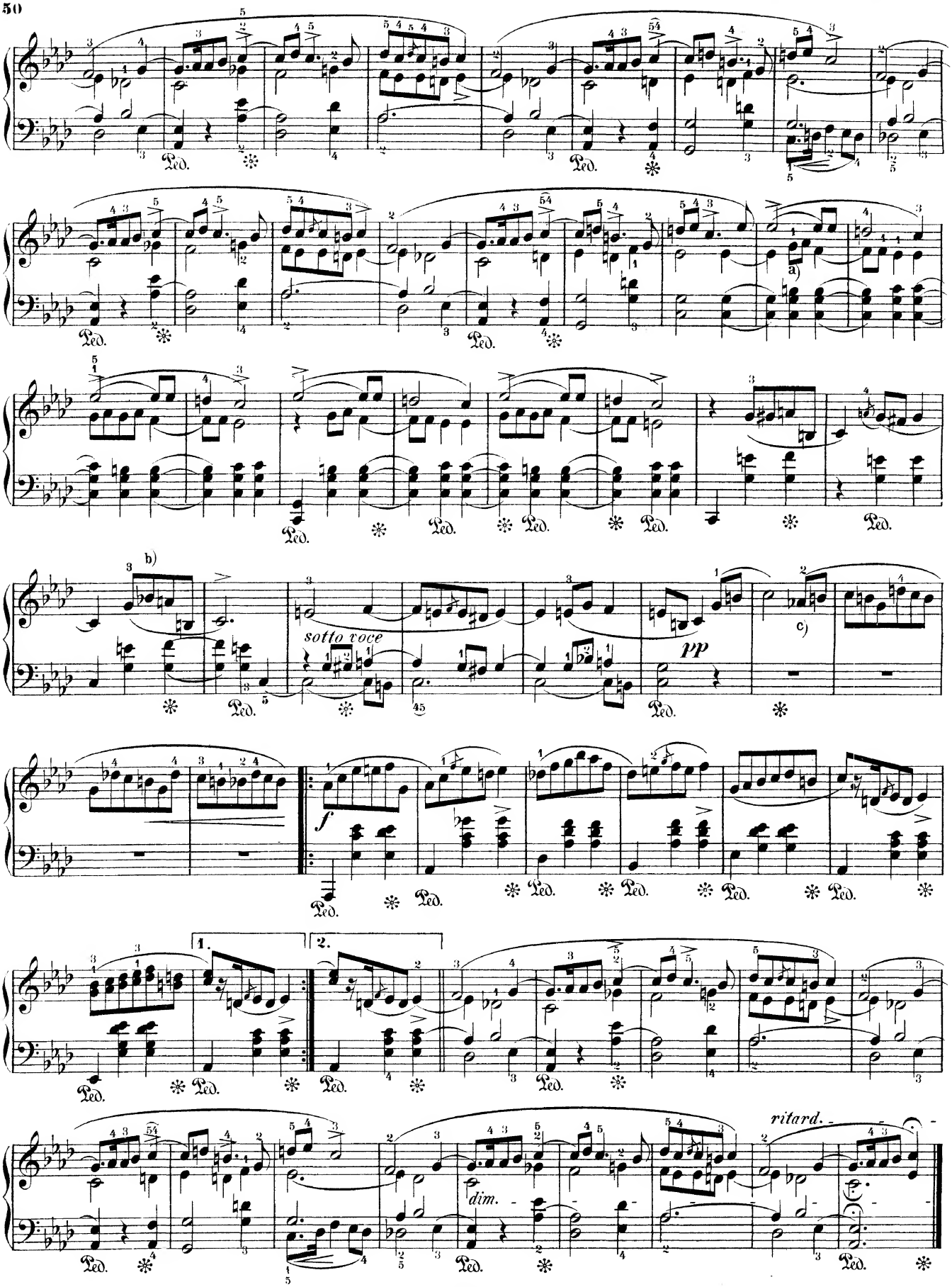


Fr. Chopin, Op. 41. No 4.

NB. 29.

NB. Es finden sich in andern Ausgaben die folgenden bemerkenswerthen Abweichungen: bei a) f g statt g as; bei b) h statt b; bei c) g statt as. Ausserdem fehlt in der Breitkopf und Härtelschen Ausgabe die Repitition in der zweiten Hälfte des Stückes.

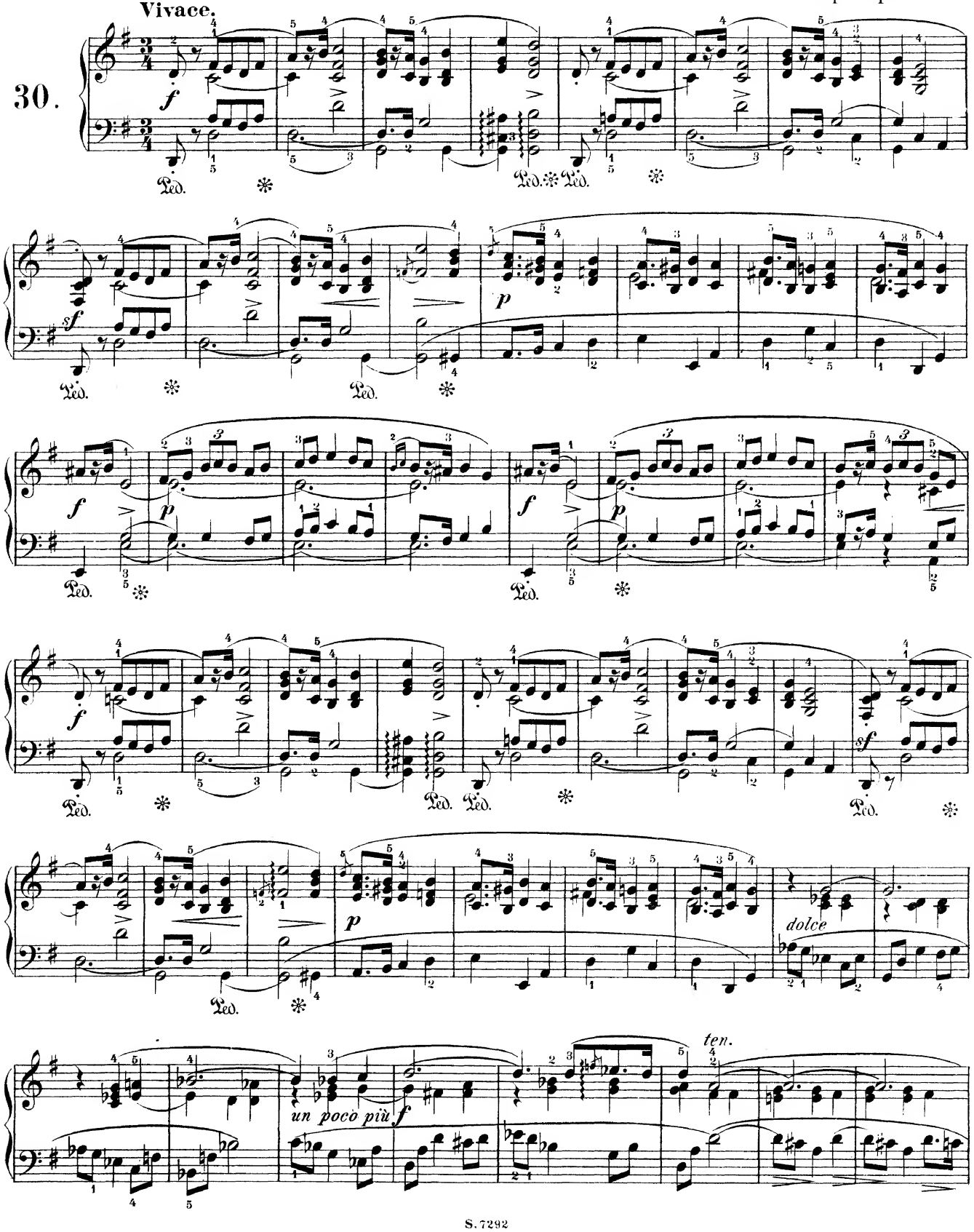
NB. *In other editions the following noteworthy deviations occur: at* a) *f g instead of g a-flat; at* b) *b instead of b-flat; at* c) *g instead of a-flat. Moreover, in the edition of Breitkopf and Hartel the repetition is wanting in the second half of the piece.*

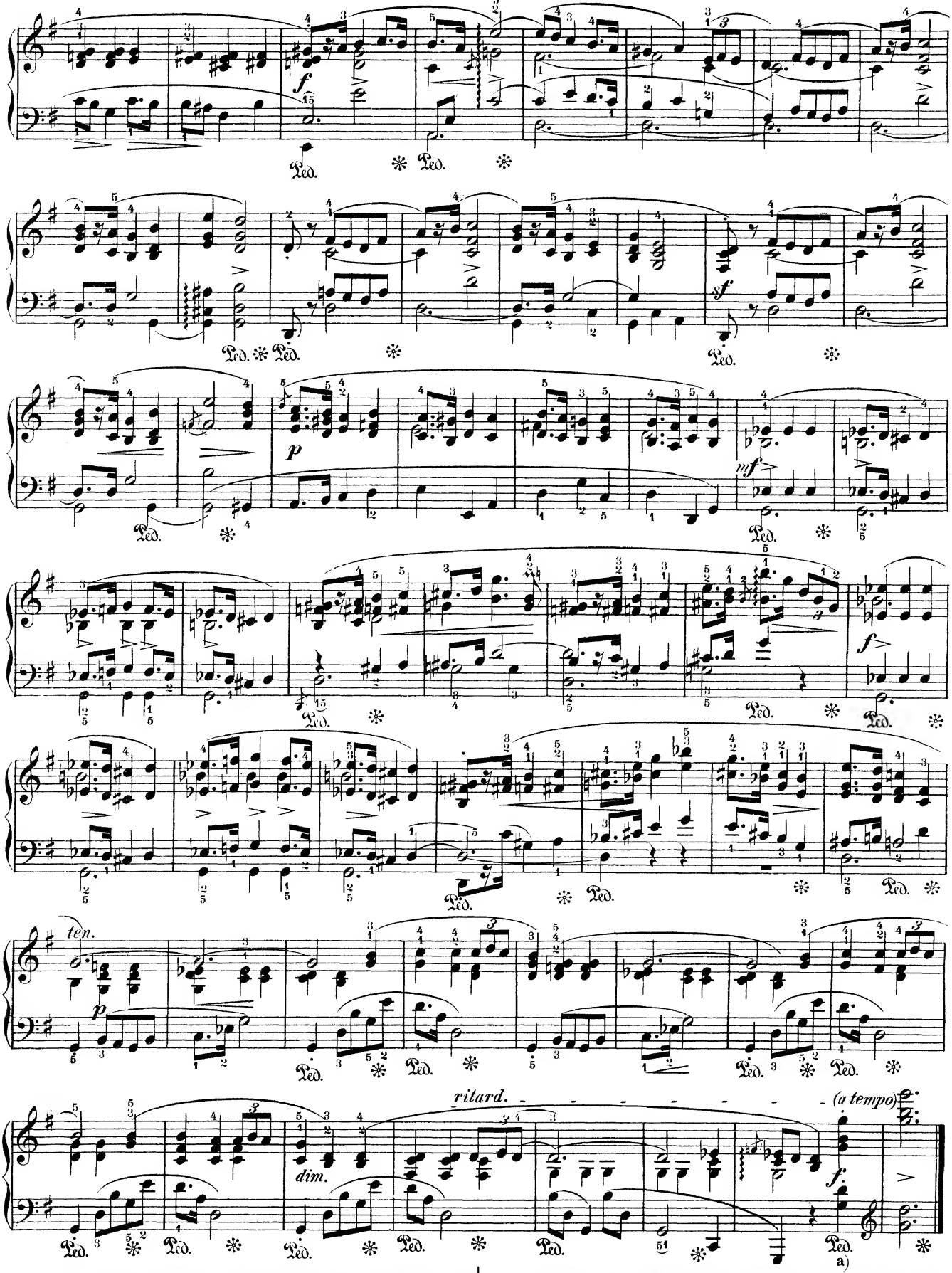

a)
b)
sotto voce
pp
c)
f
1.
2.
dim.
ritard.

Drei Mazurkas.

Fr. Chopin. Op. 50. № 1.

30.

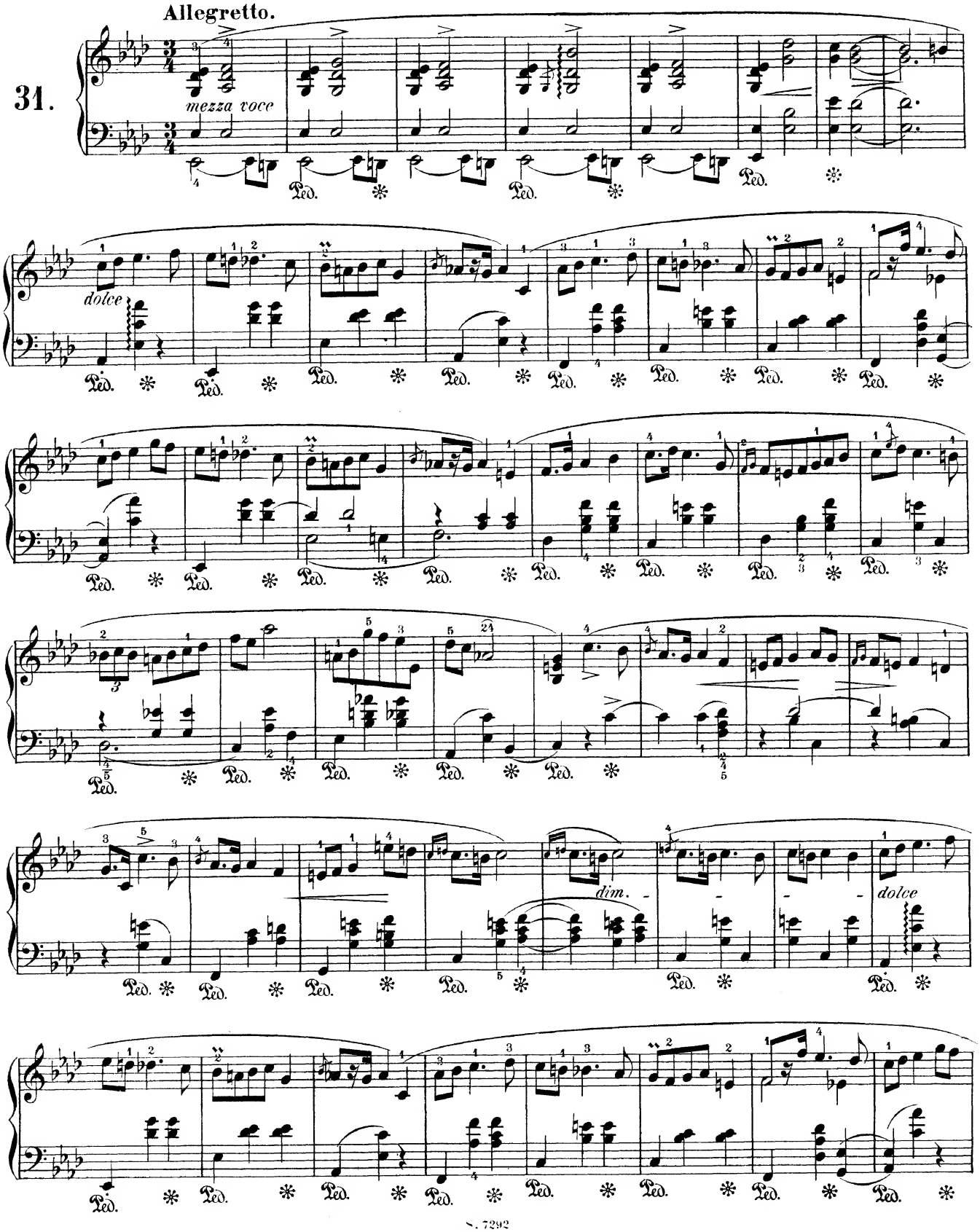


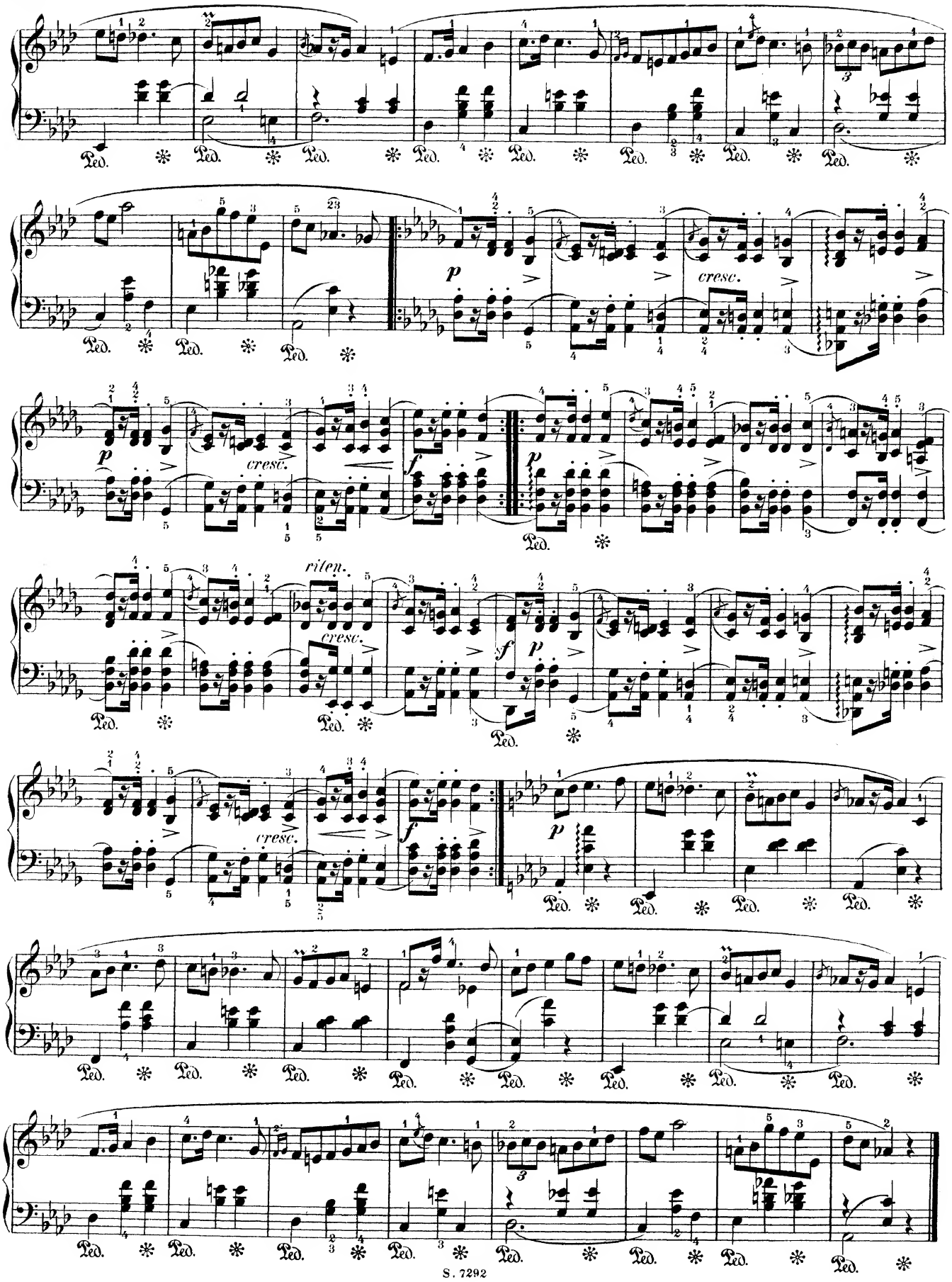


a) Nach anderen Ausgaben schliesst das Stück im pianissimo.

a) *According to other editions the piece closes in pianissimo.*

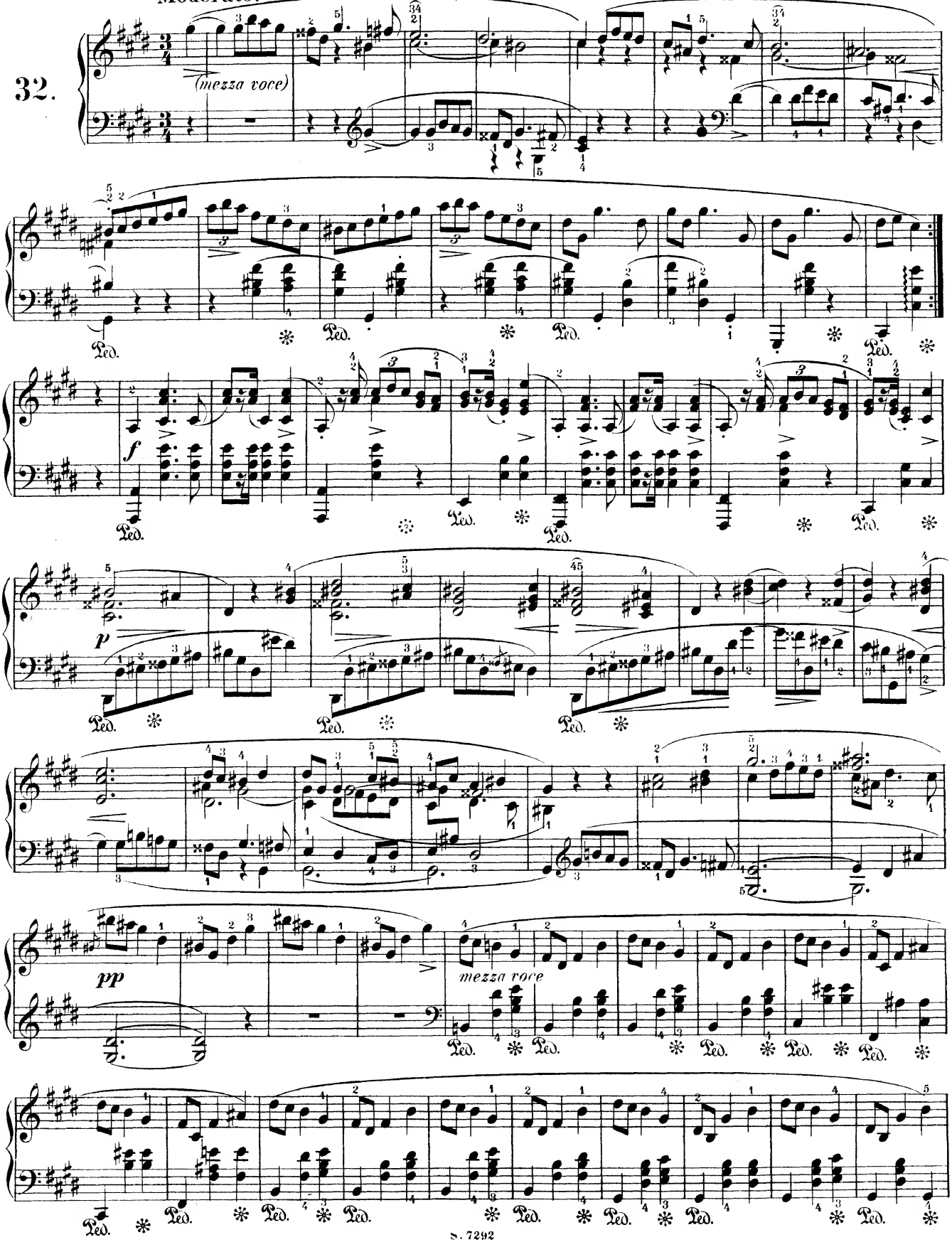
31.

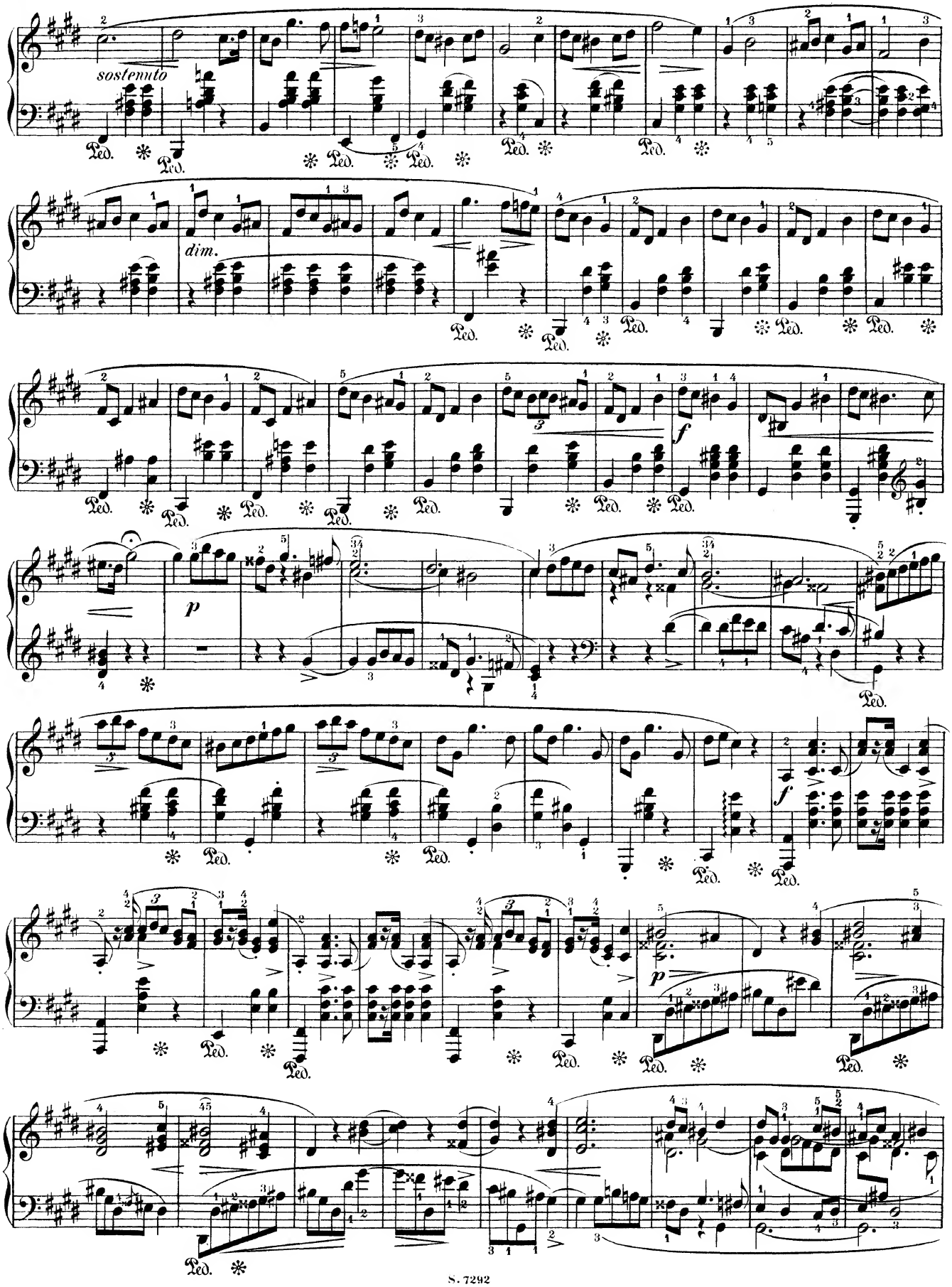


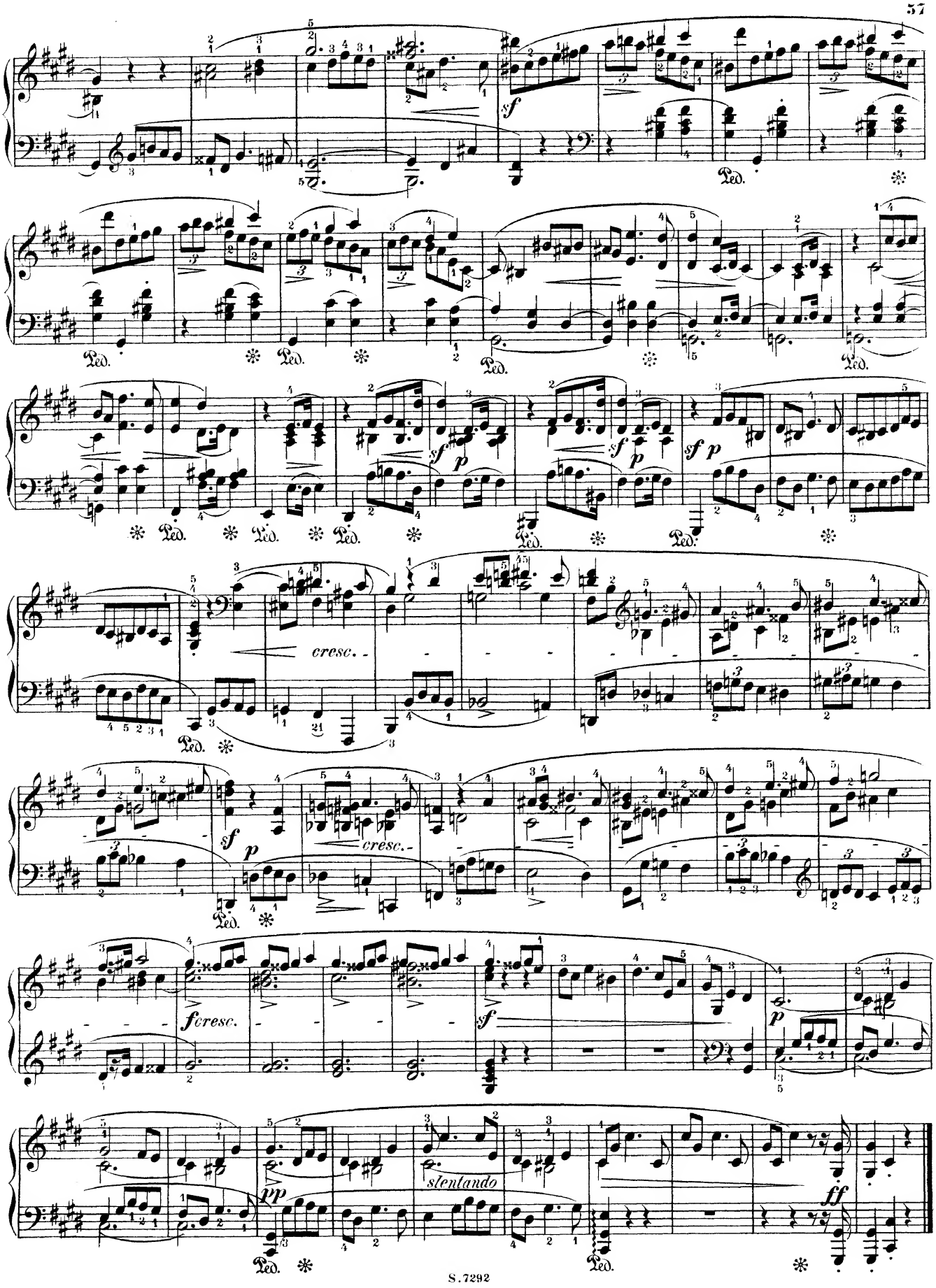

Ped.
p
cresc.
f
ritard.
sf

Fr. Chopin, Op. 50. № 3.

32.




sostenuto
dim.
f
p
f
p

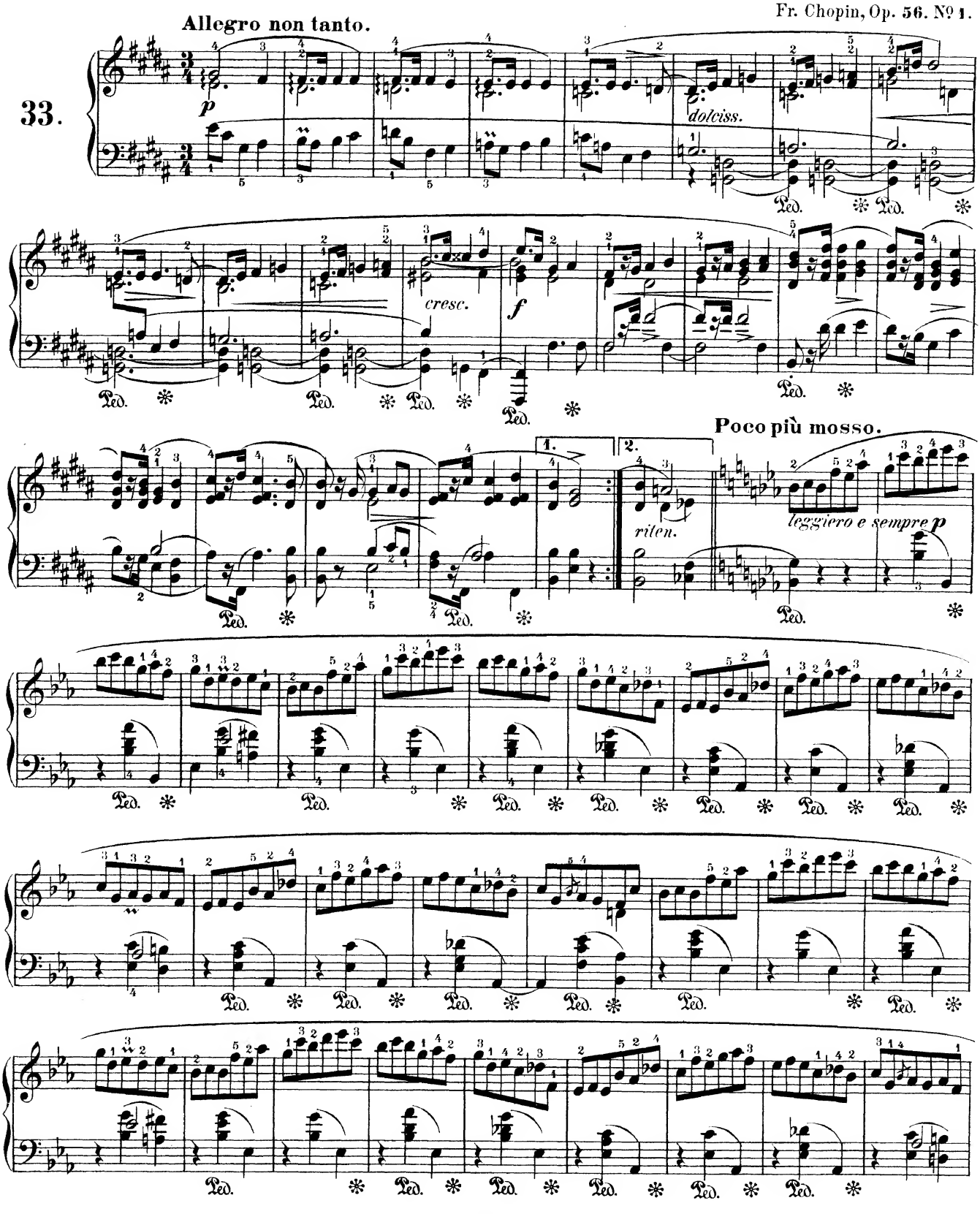

sf
Ped.
cresc.
sf p
fcresc.
pp
slentando
ff

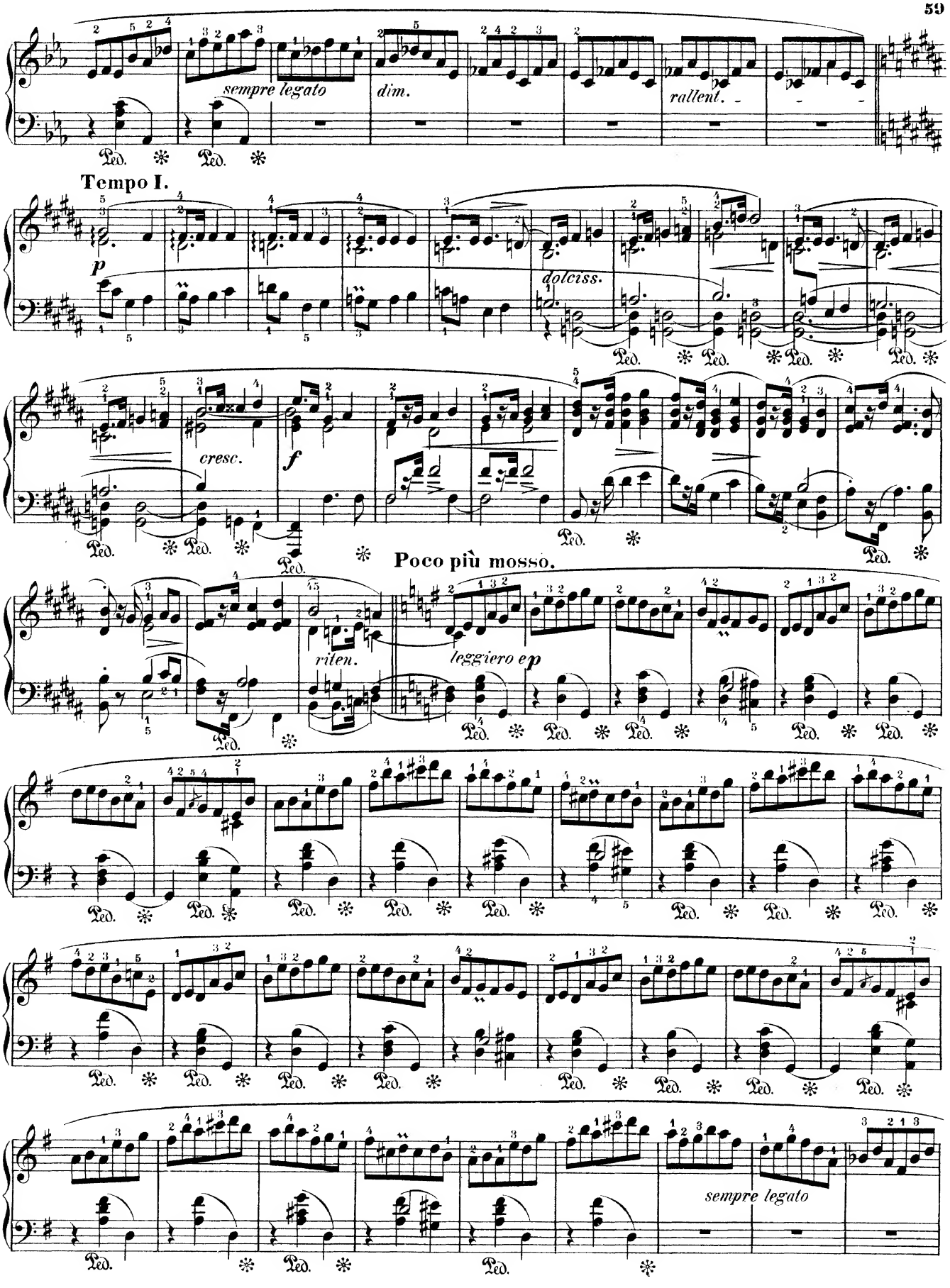
Drei Mazurkas.

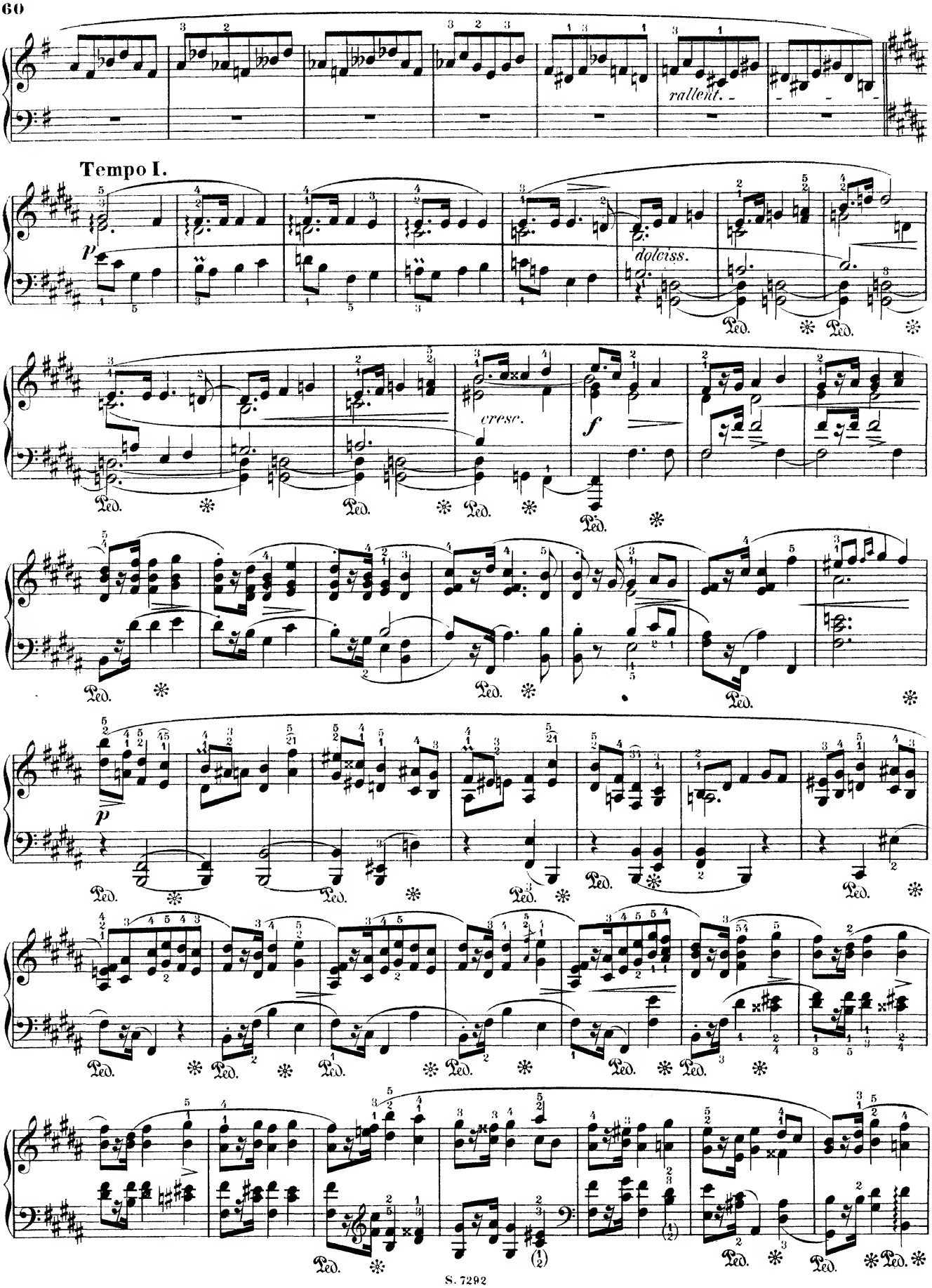
Fr. Chopin, Op. 56. № 1.

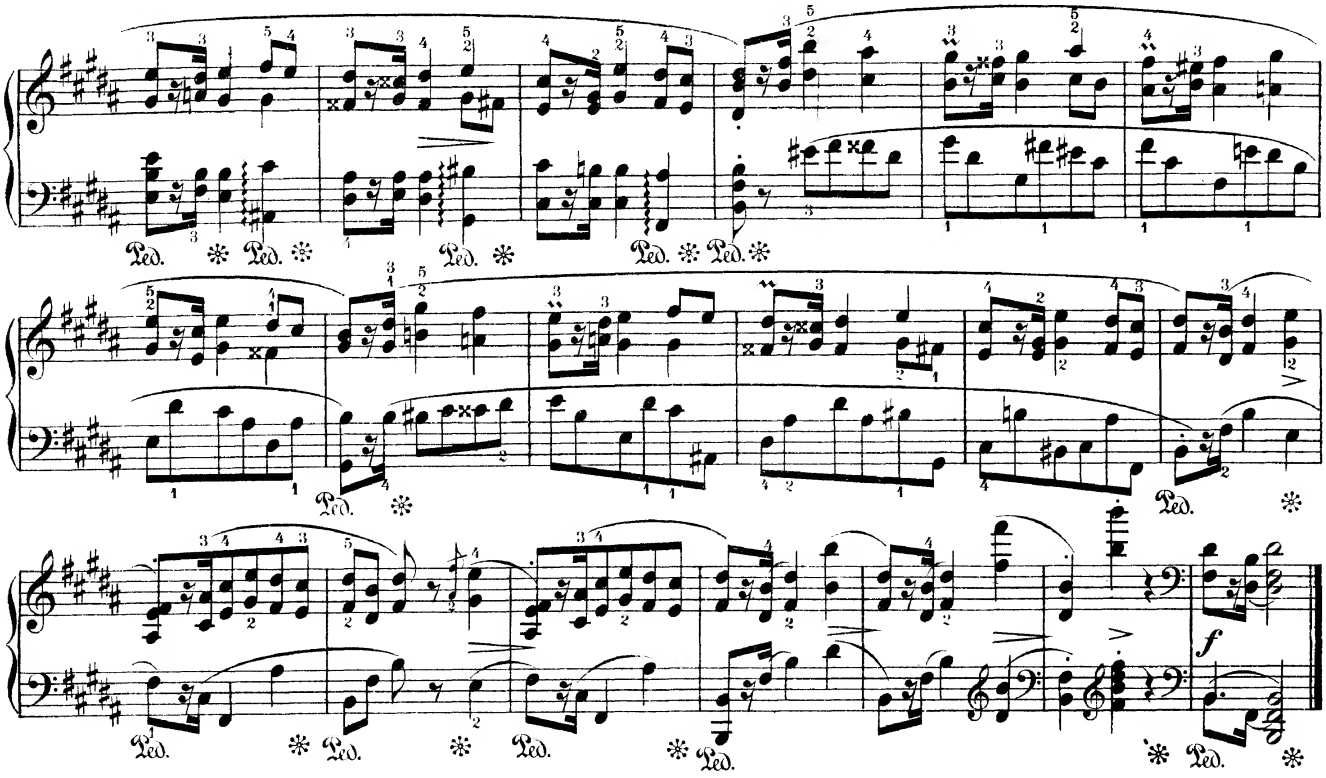
33.

Allegro non tanto.



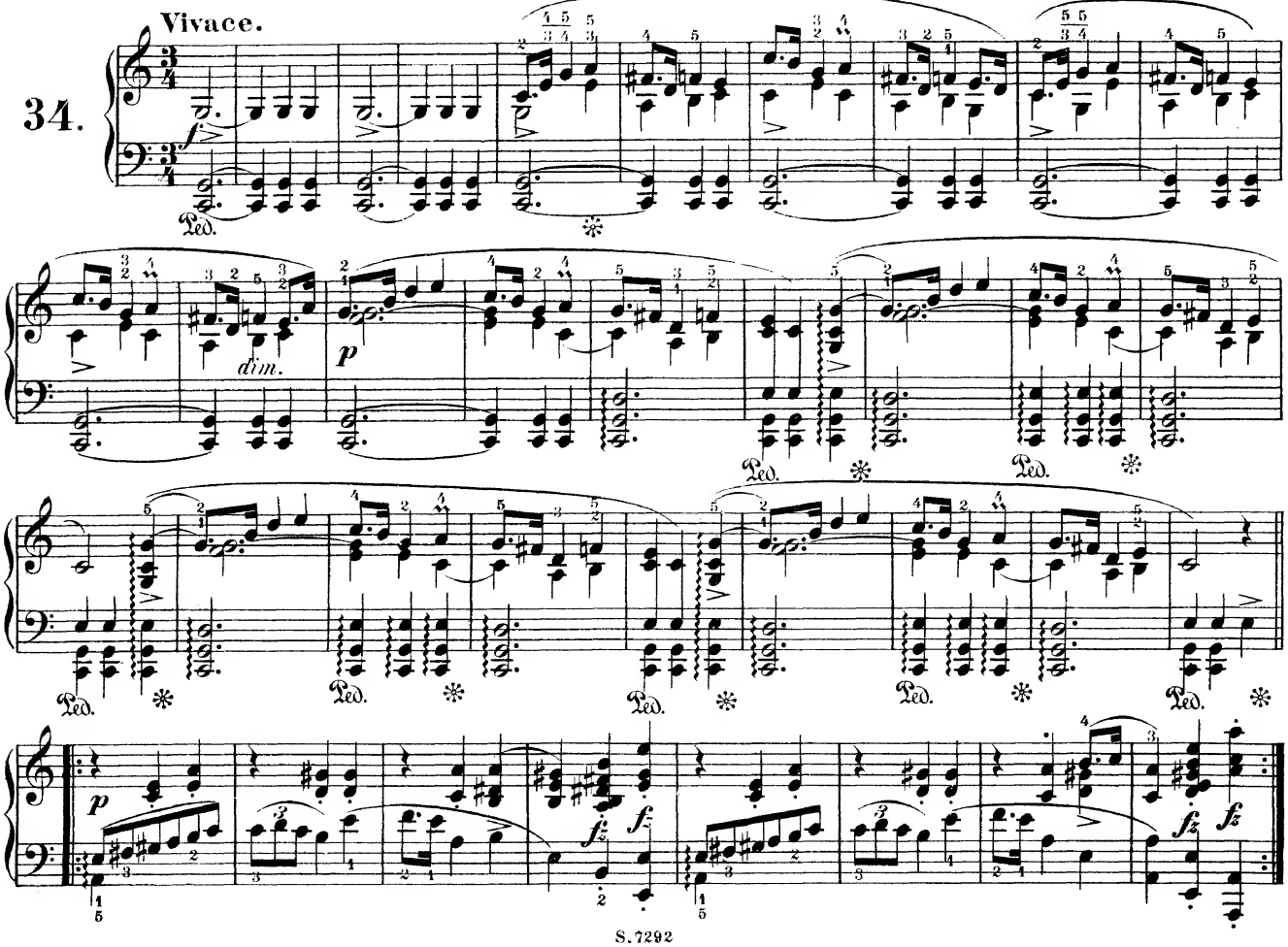

sempre legato
dim.
rallent.
Tempo I.
p
dolciss.
cresc.
f
Poco più mosso.
riten.
leggiero ep
sempre legato

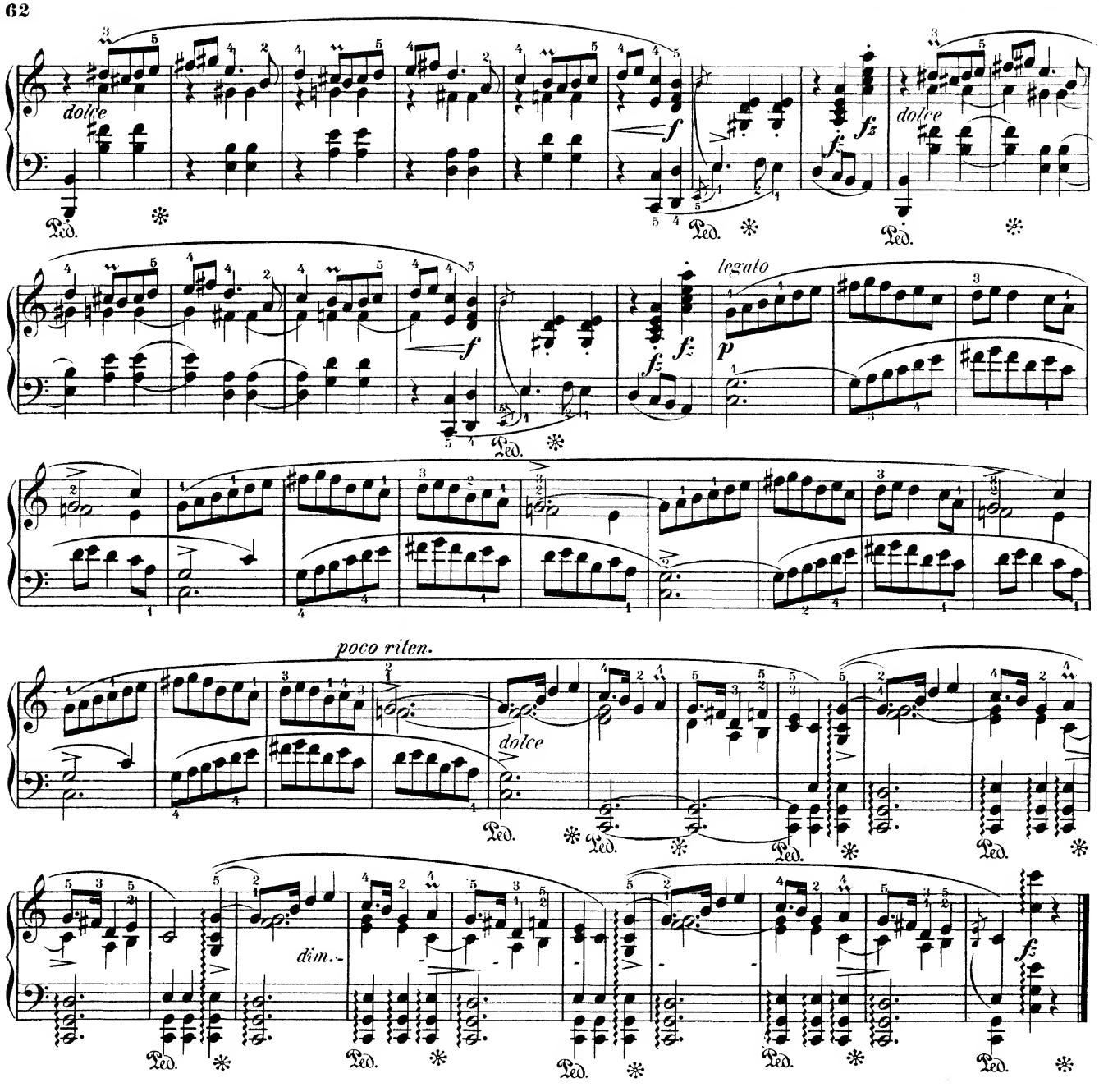

rallent.
Tempo I.
p
dolciss.
cresc.
f
Ped.
p



Fr. Chopin, Op. 56. № 2.

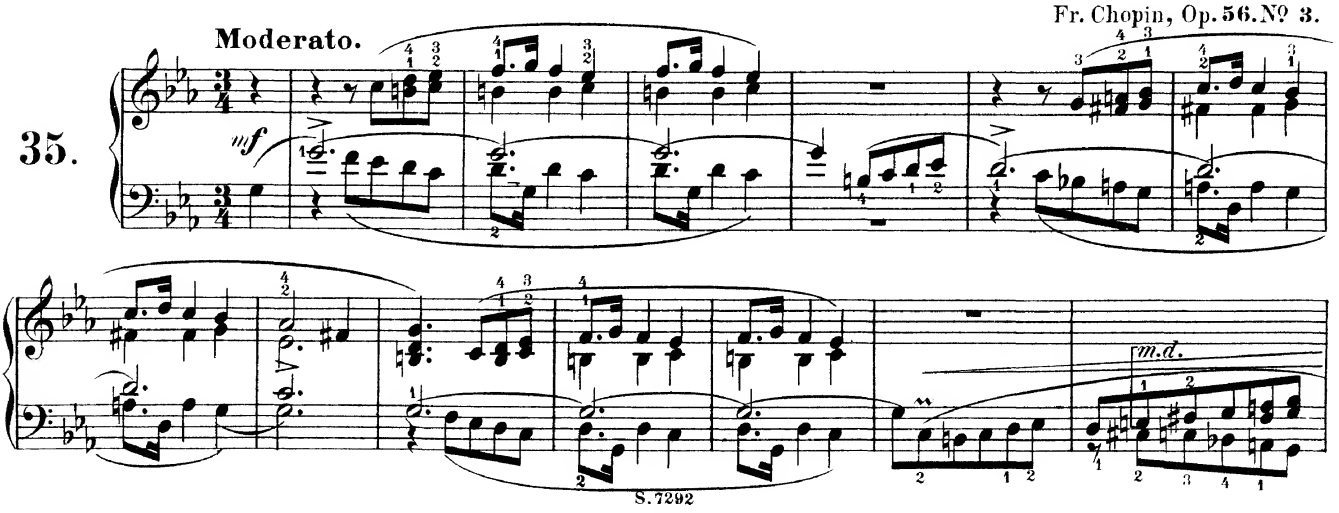
34.

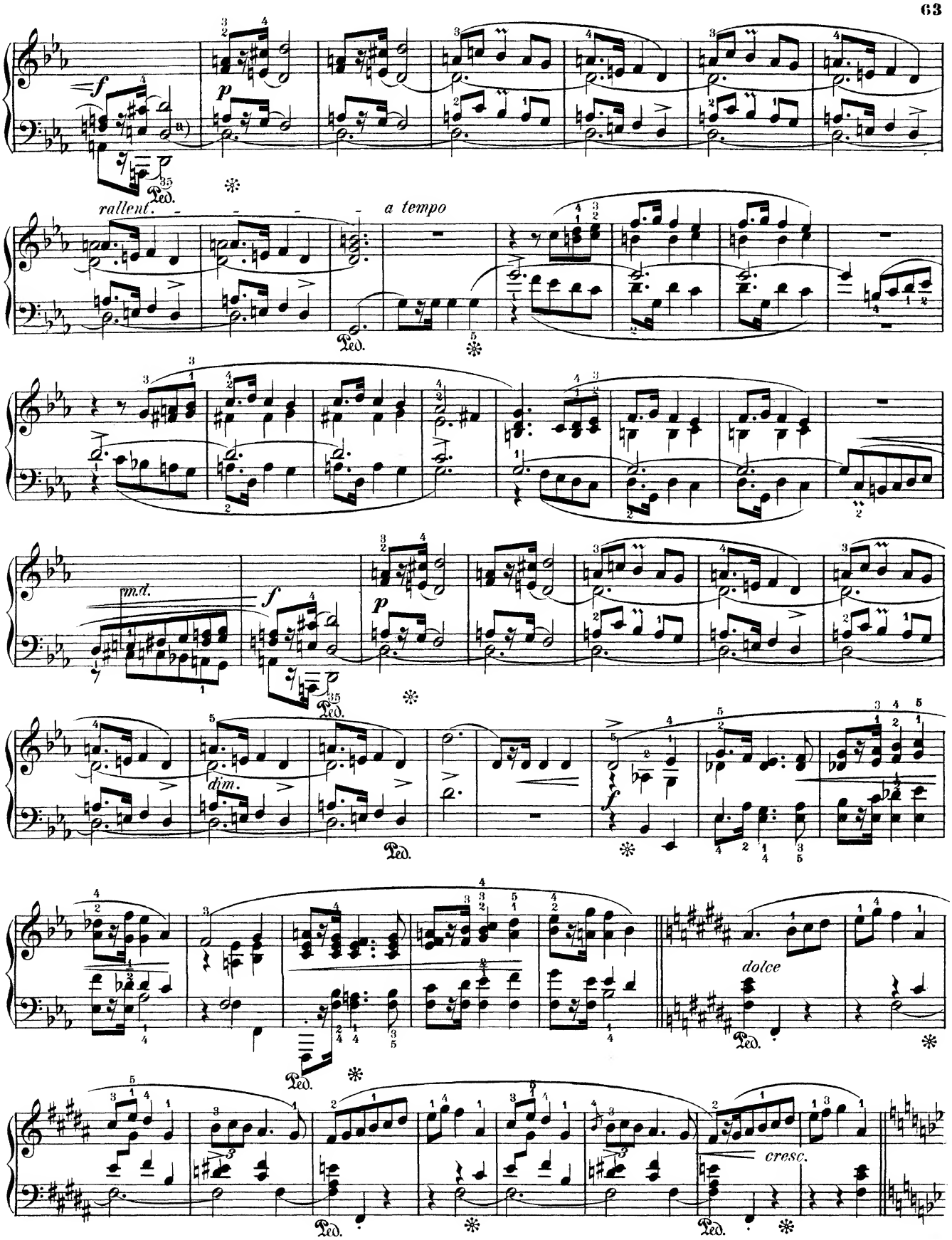




Fr. Chopin, Op. 56. Nº 3.

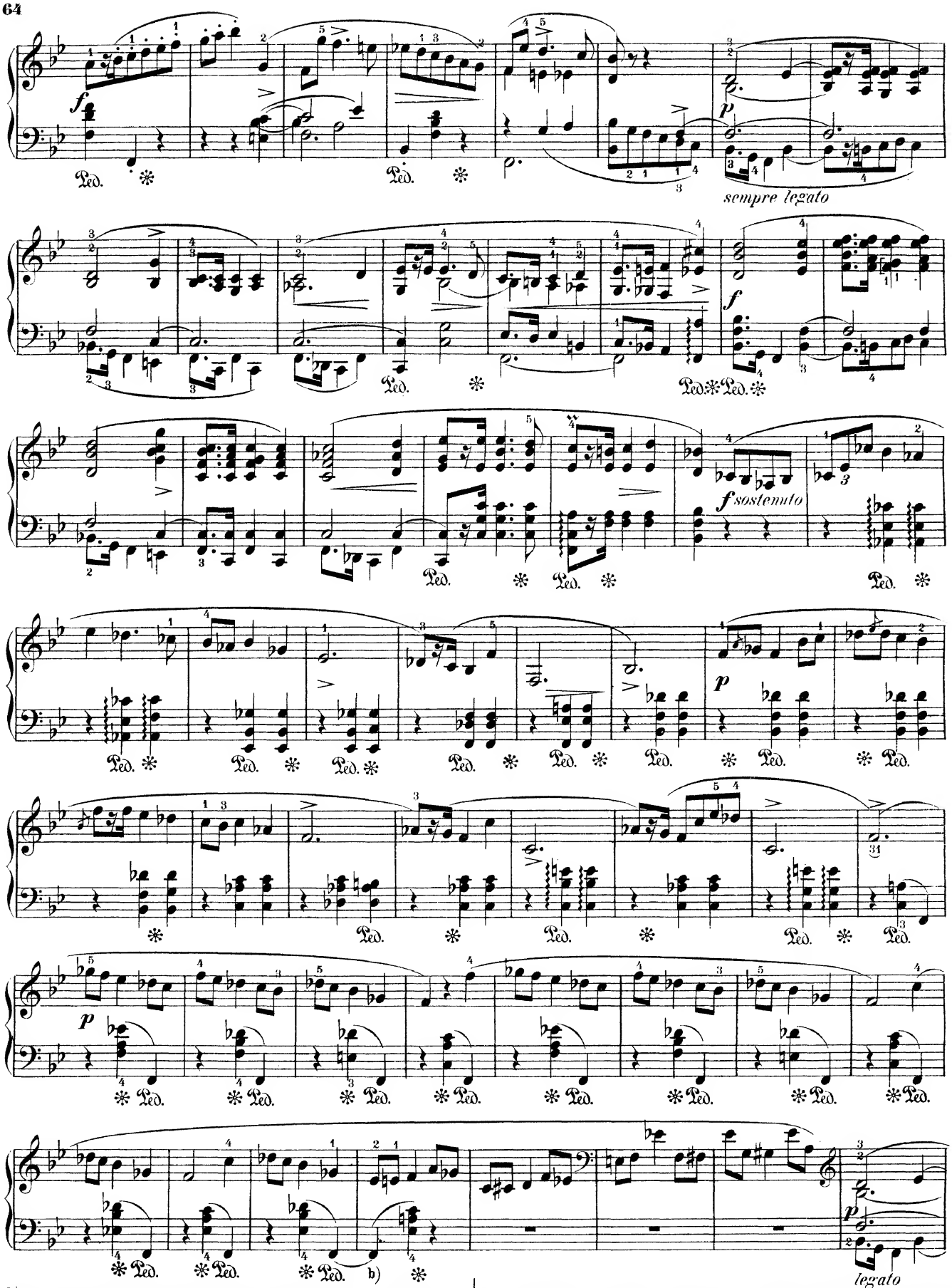
35.



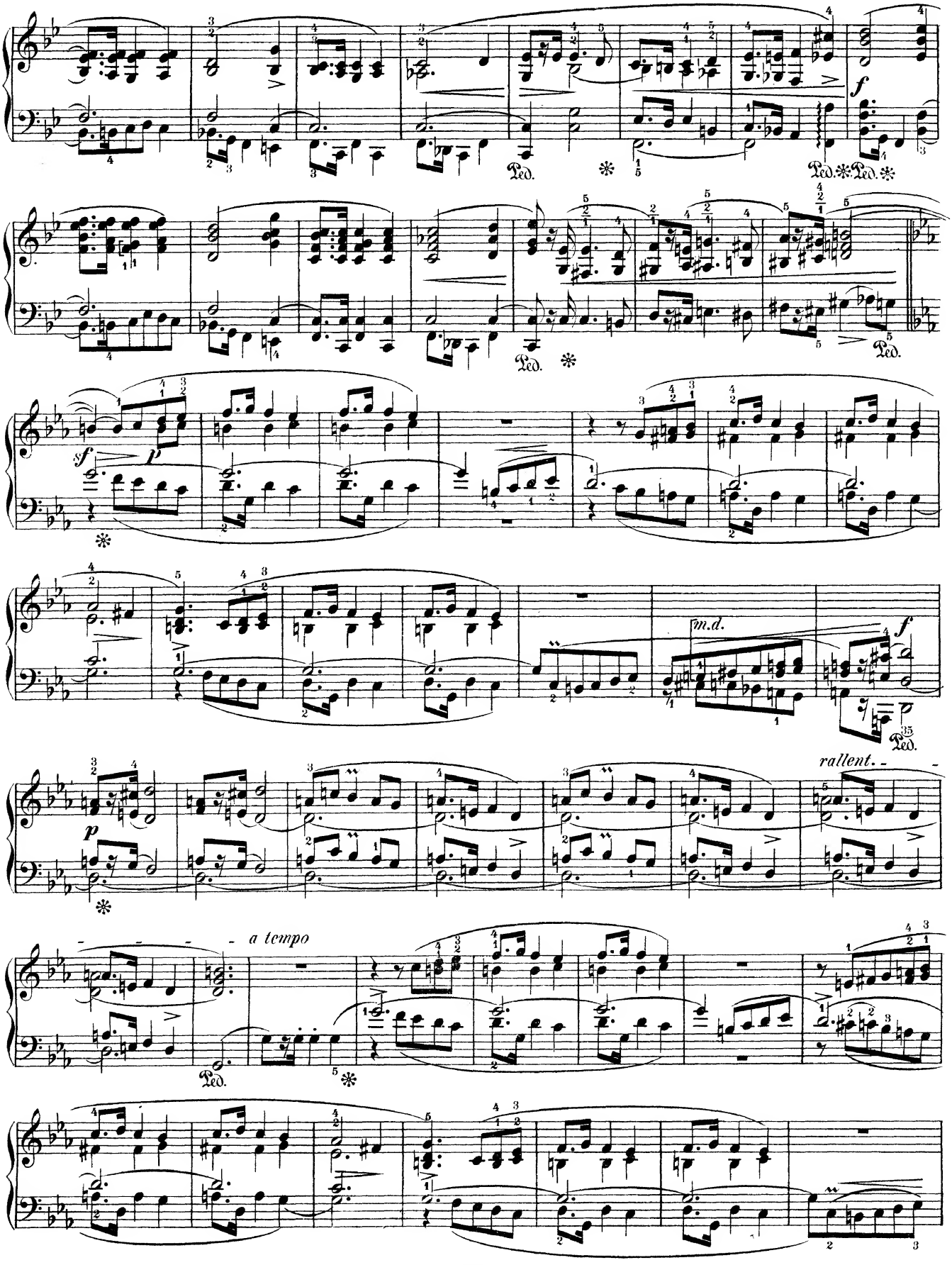


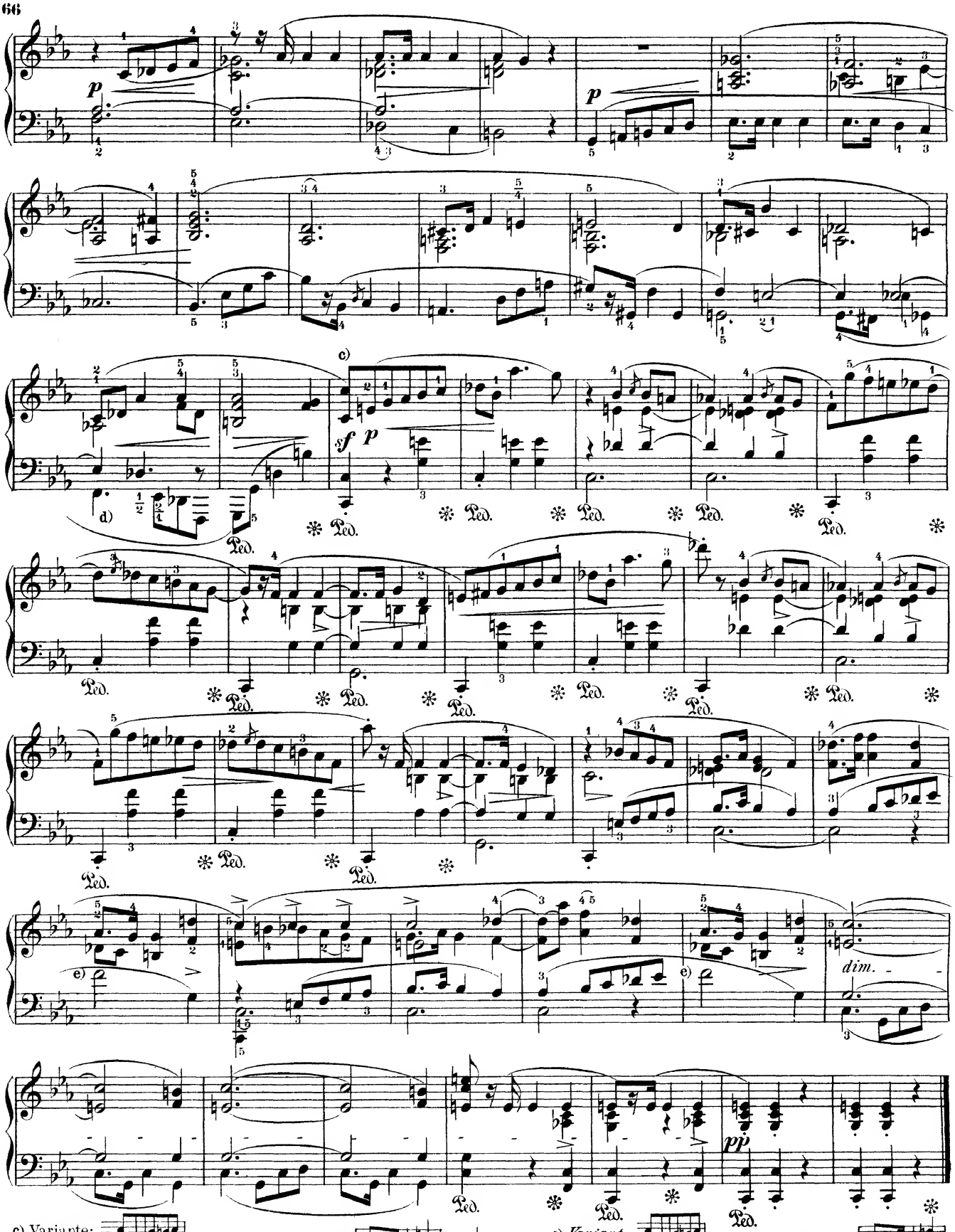
a) Dieses d ist mit der rechten Hand einzusetzen; dann wird es erst vom Daumen und darauf vom fünften Finger der linken Hand abgenommen.

a) *This d is to be attacked with the right hand; it is then taken up, first by the thumb, and by the fifth finger of the left hand.*



b) In diesem Takt schweigt nach einigen Ausgaben der Bass. b) *In this measure, according to some editions, the base is silent.*


f
Ped.
Ped.
sf
p
m.d.
f
Ped.
rallent.
p
a tempo
Ped.



c) Variante:

e) Erleichterung:

d) Der untere, für kleine Hände berechnete Fingersatz erfordert einen kurzen Pedaltritt im zweiten Viertel.

c) *Variant:*

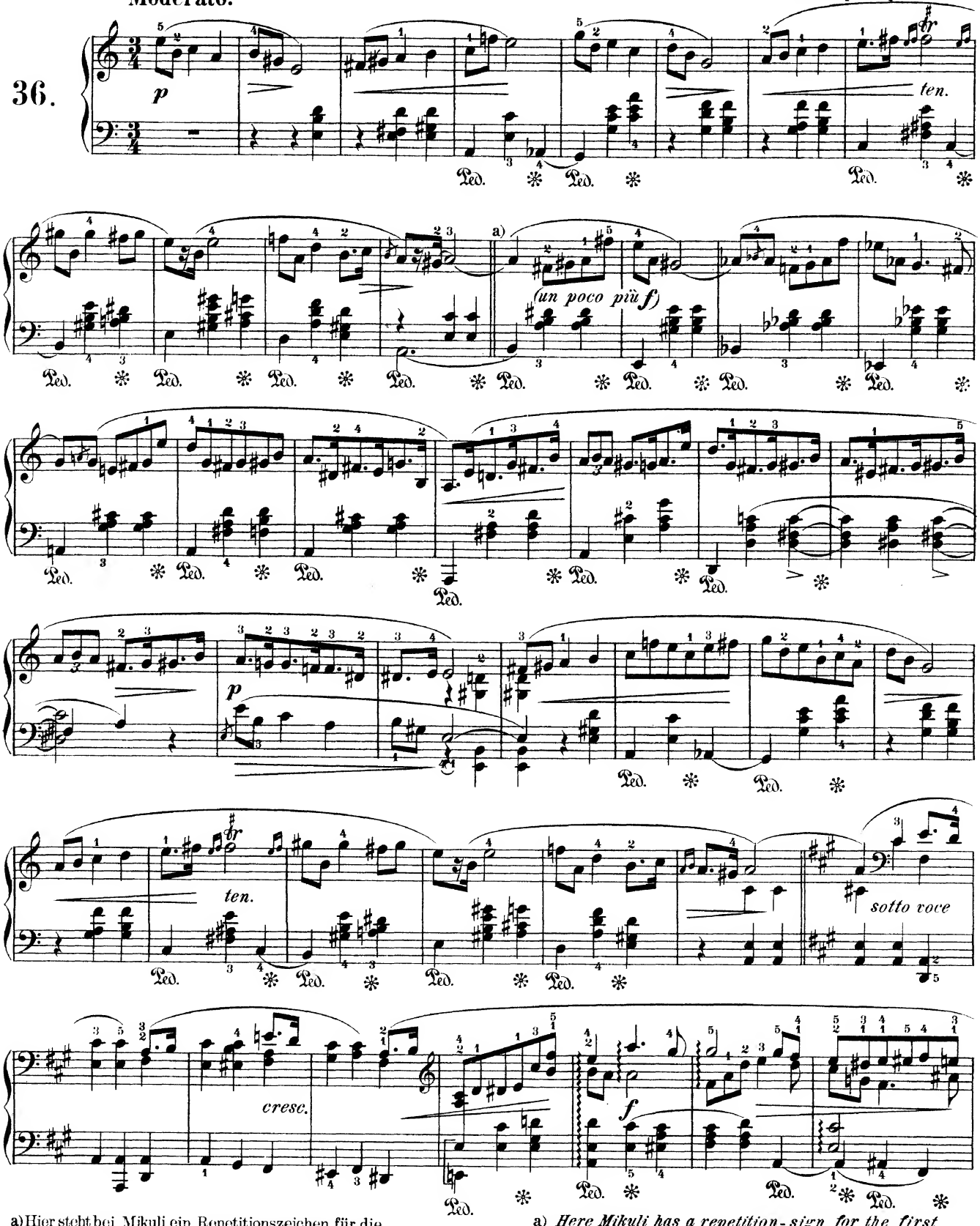
e) *Facilitation:*

d) *The lower fingering, designed for small hands, requires a brief pedal-pressure on the second quarter.*

Drei Mazurkas.

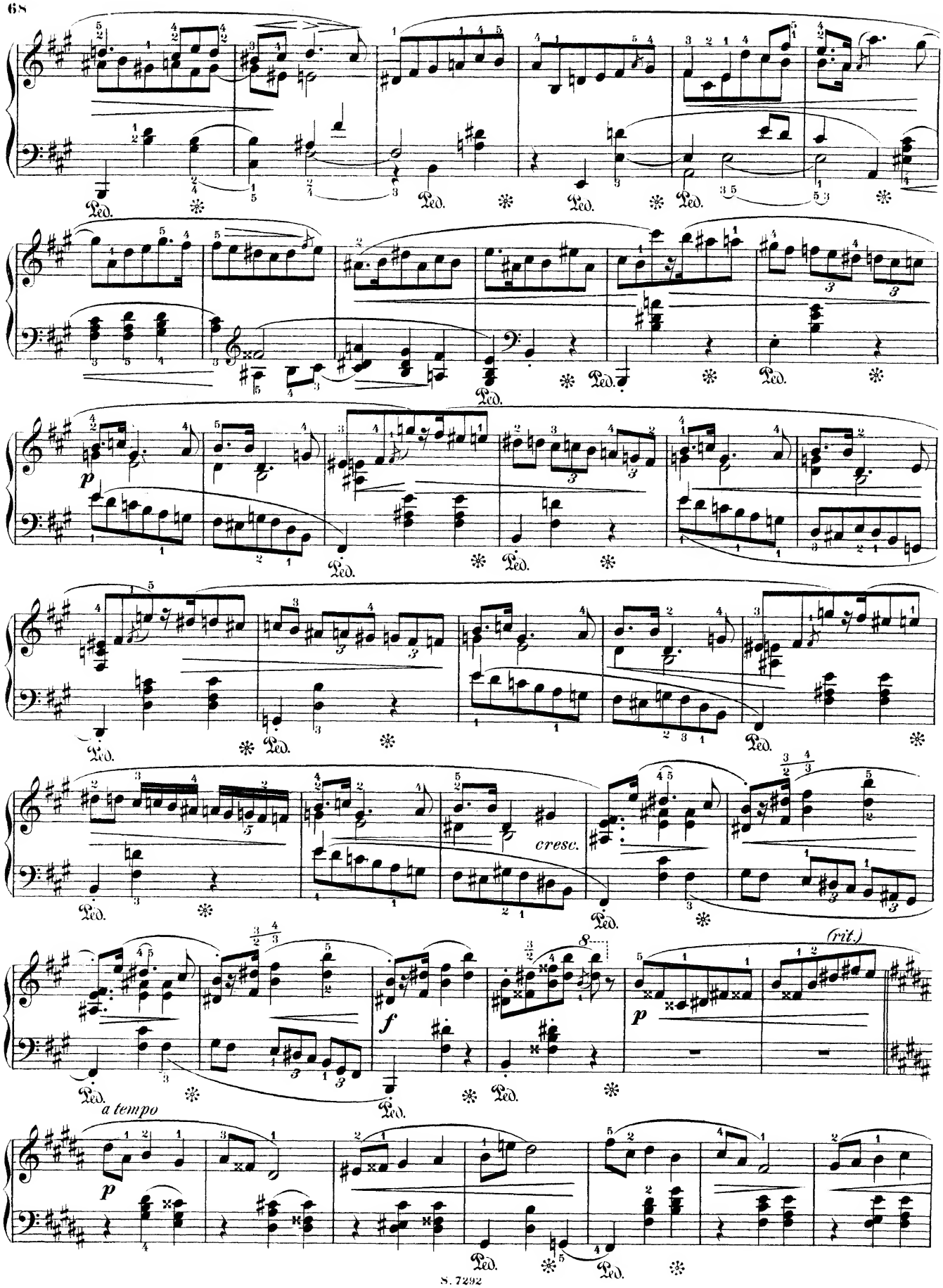
Moderato. Fr. Chopin, Op. 59. No 1.

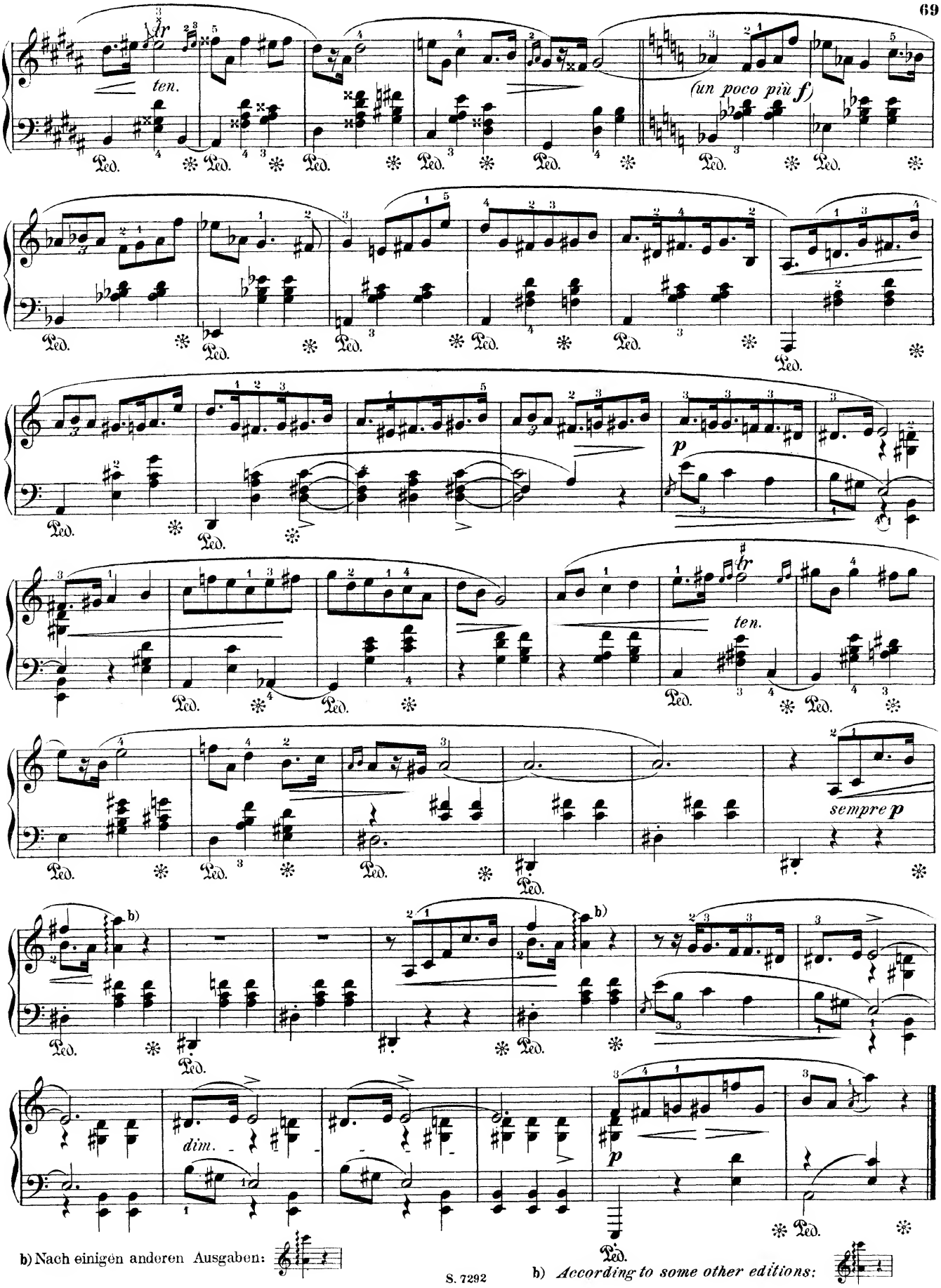
36.



a) Hier steht bei Mikuli ein Repetitionszeichen für die ersten 12 Takte.

a) *Here Mikuli has a repetition-sign for the first 12 measures.*


Ped.
p
cresc.
f
(rit.)
a tempo



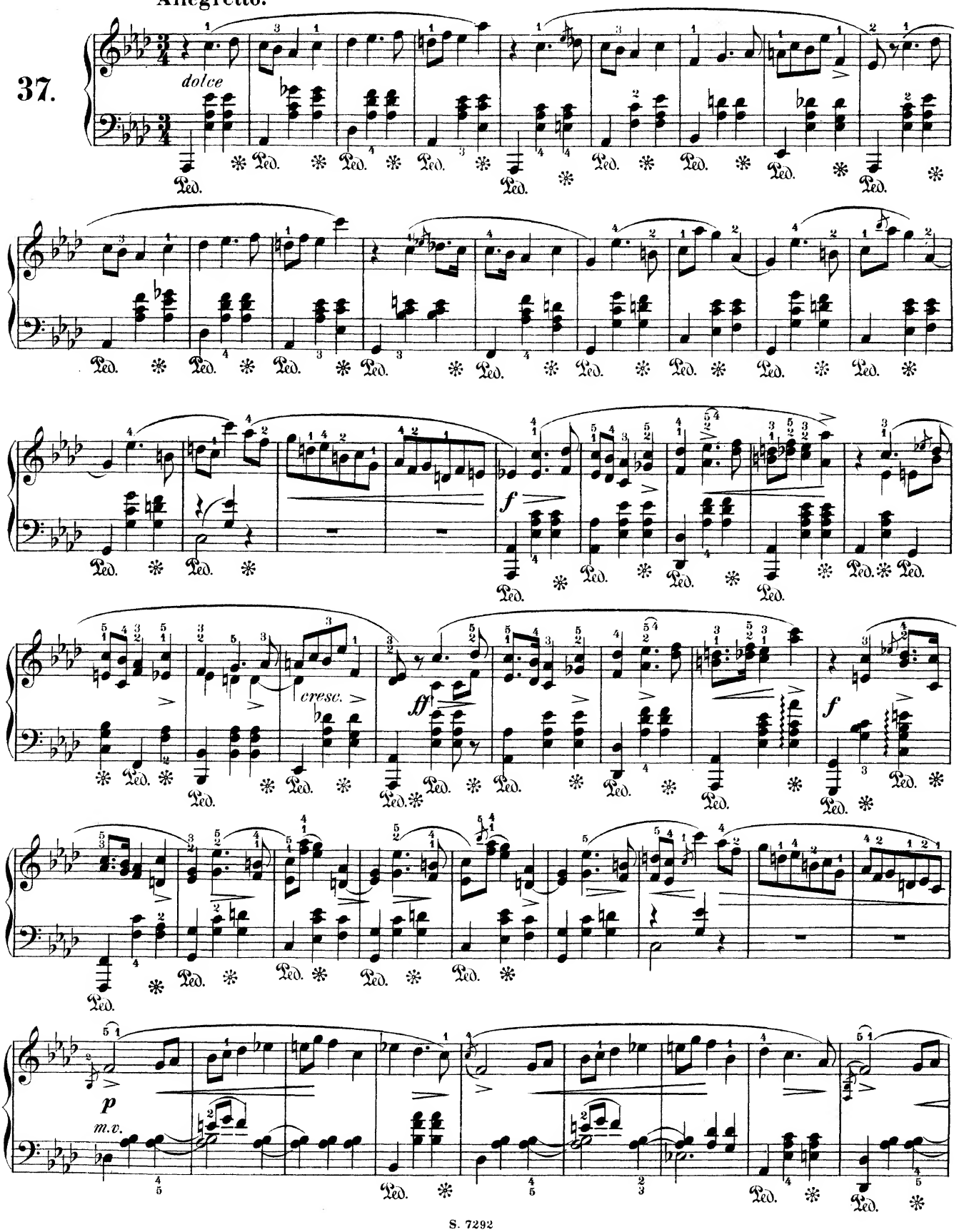
b) Nach einigen anderen Ausgaben:

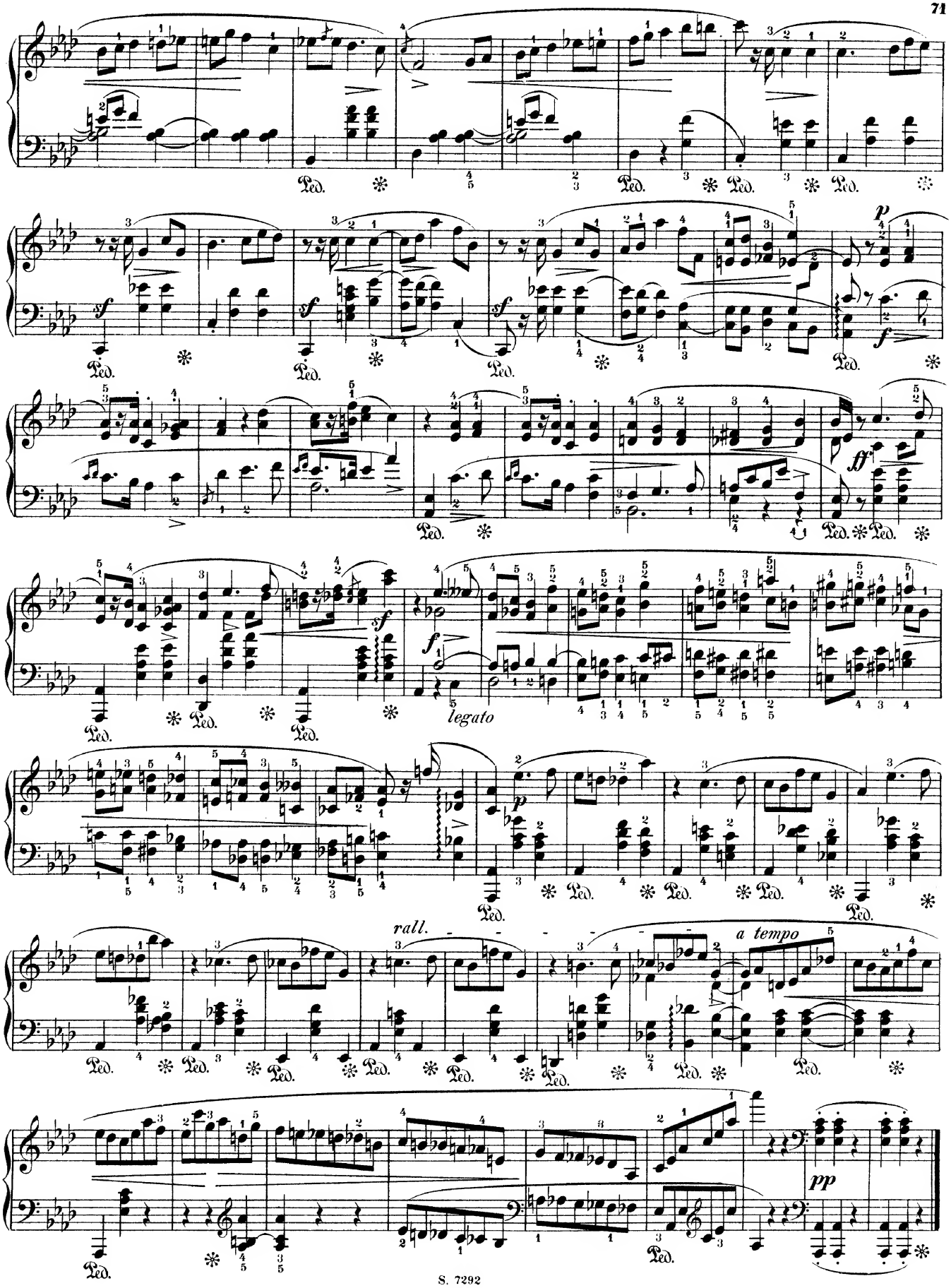
b) *According to some other editions:*

Fr. Chopin, Op. 59. № 2.

Allegretto.

37.

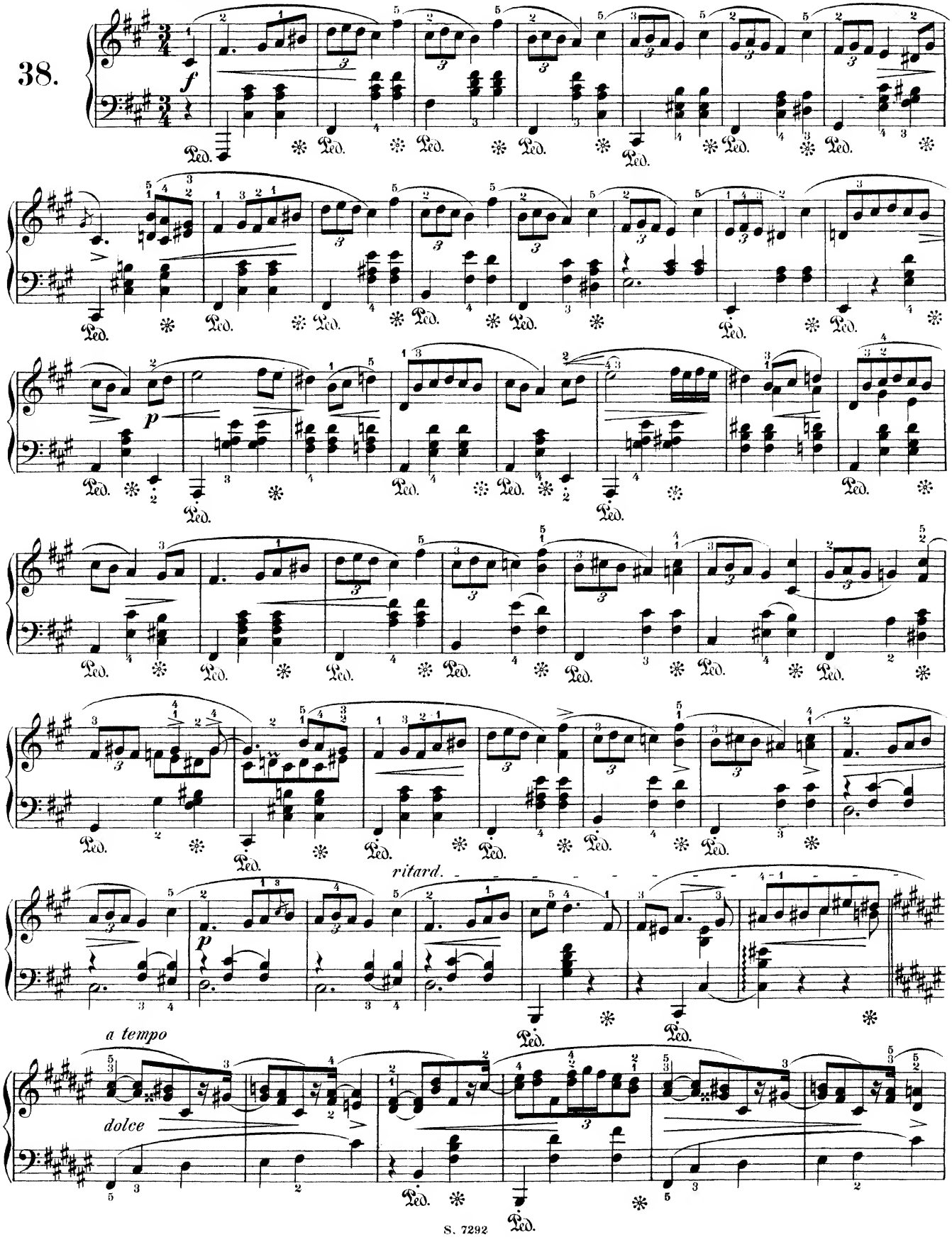


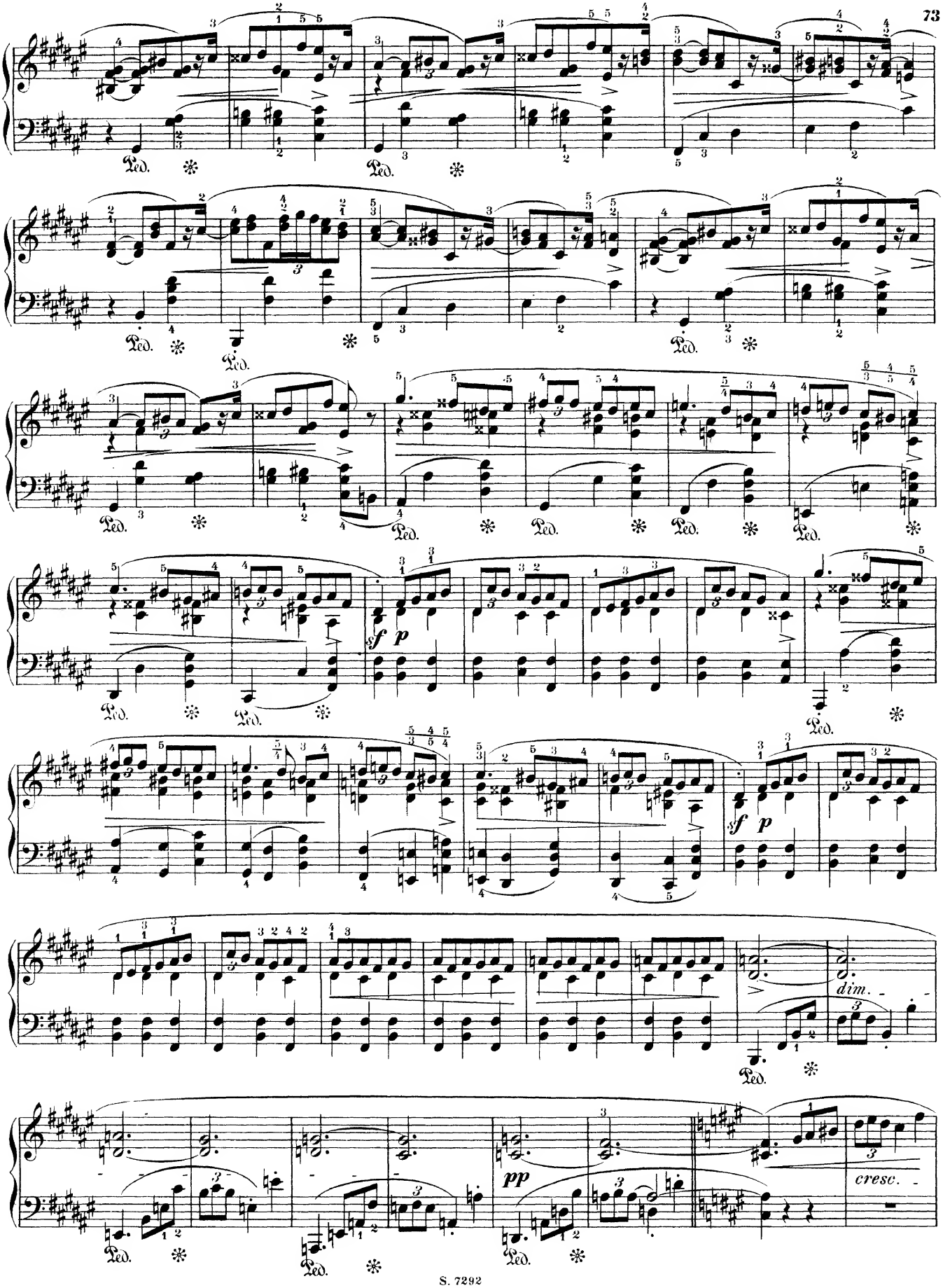

Ped.
sf
p
f
ff
sf
f
legato
p
rall.
a tempo
pp

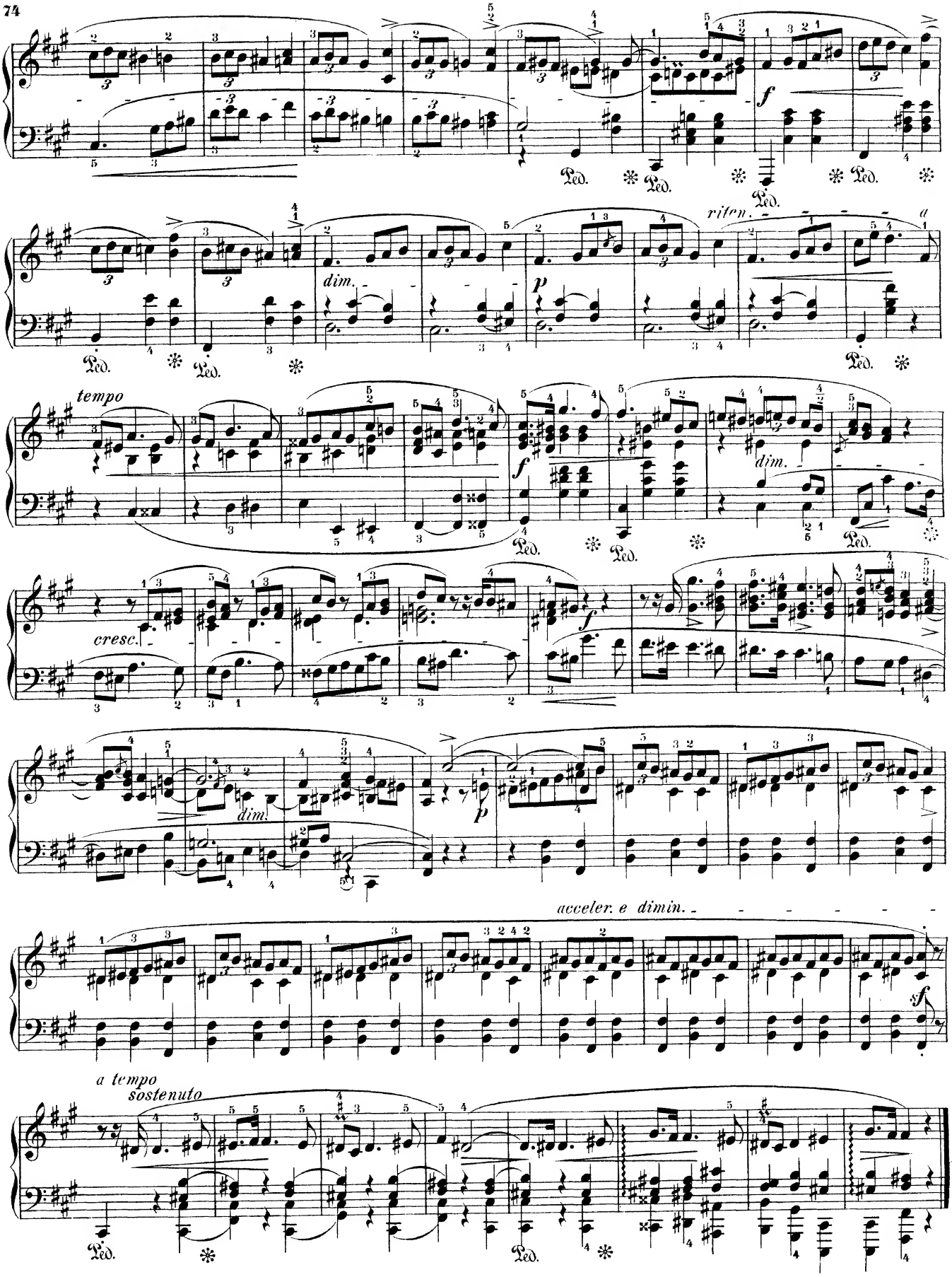
Vivace.

Fr. Chopin, Op. 59. No 3.

38.




Ped.
sf p
dim.
pp
cresc.

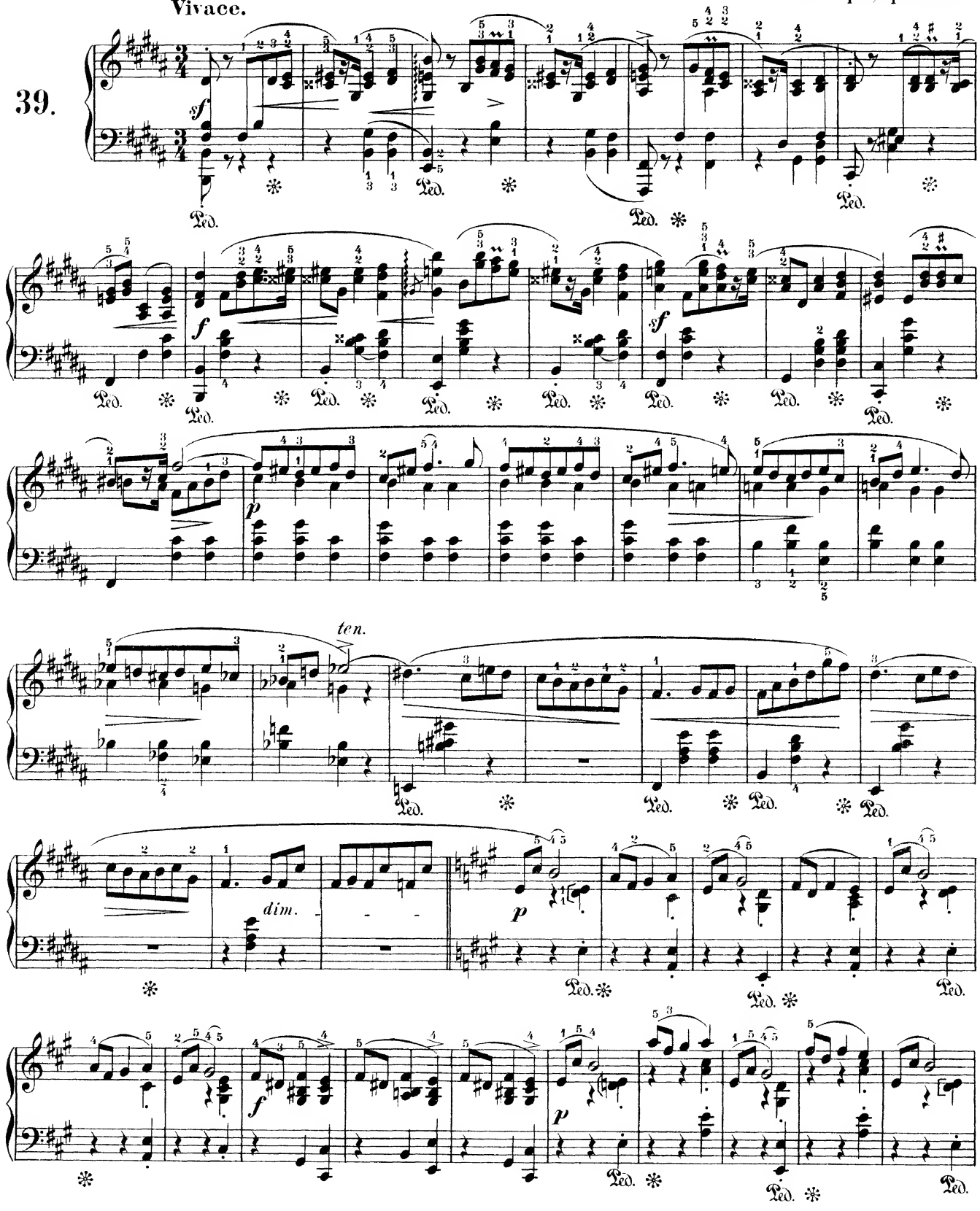

f
Ped.
riten.
a
dim.
p
tempo
cresc.
acceler. e dimin.
sf
a tempo
sostenuto

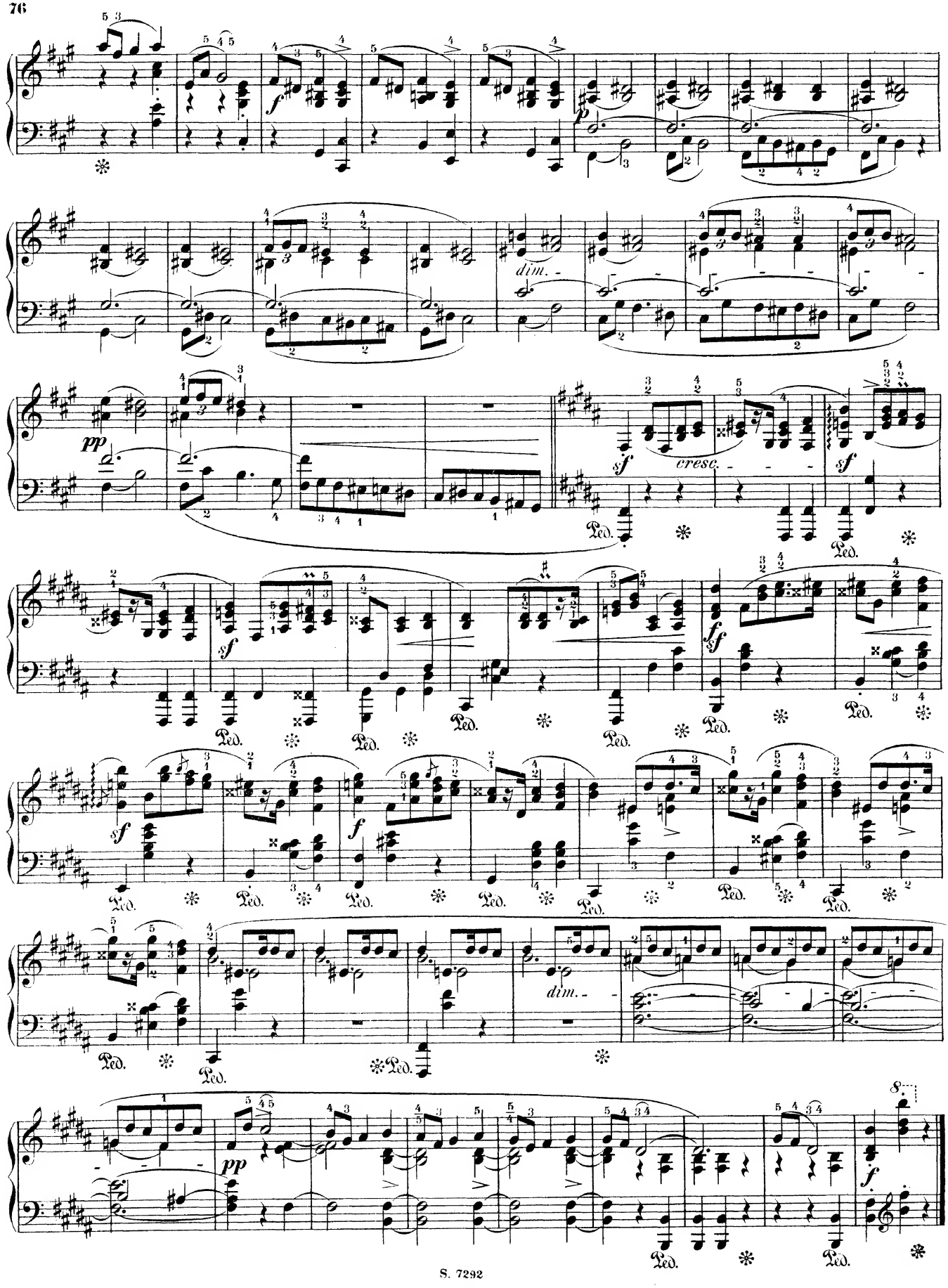
Drei Mazurkas.

Fr. Chopin, Op. 63. № 1.

Vivace.

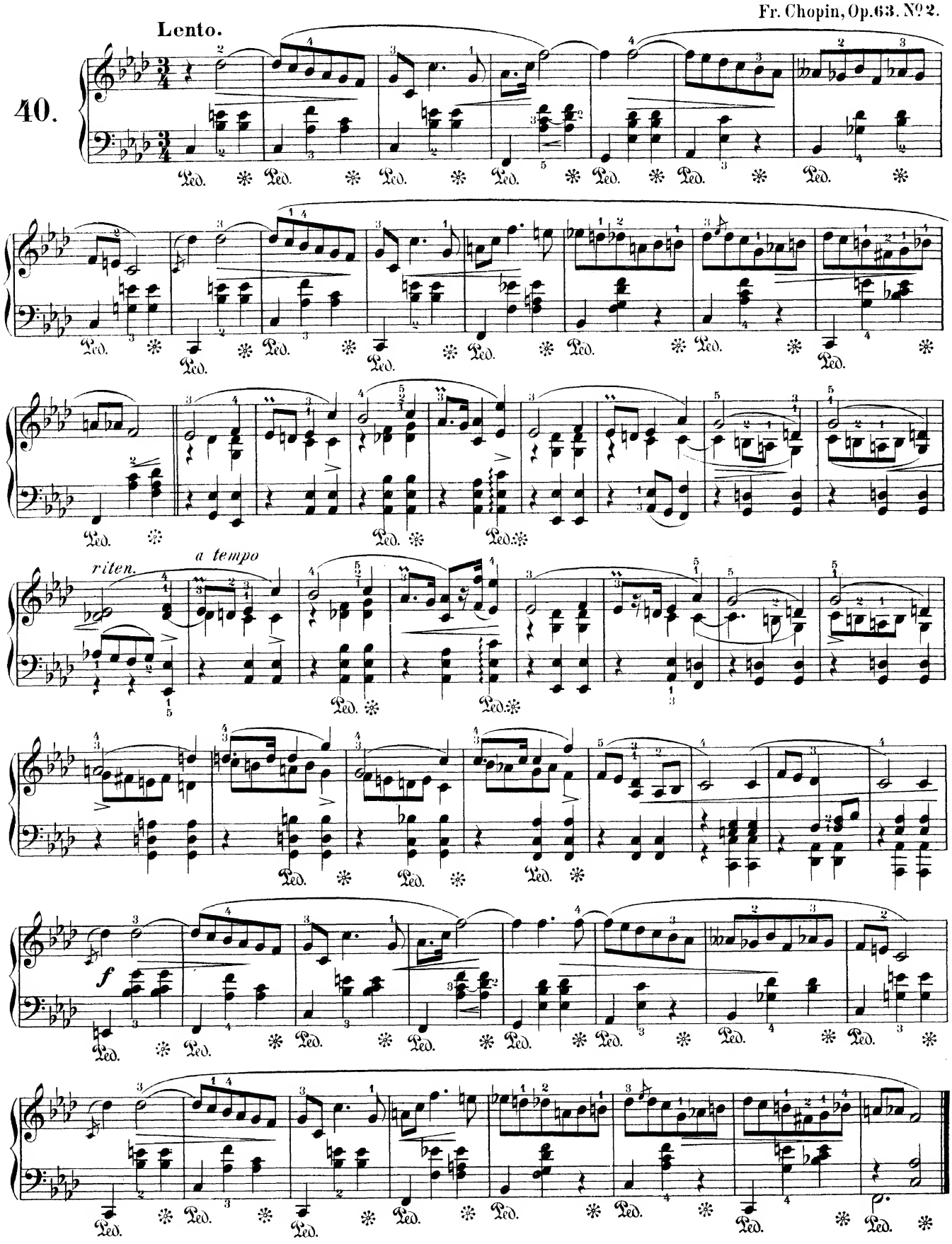
39.




dim.
cresc.
dim.

Lento.

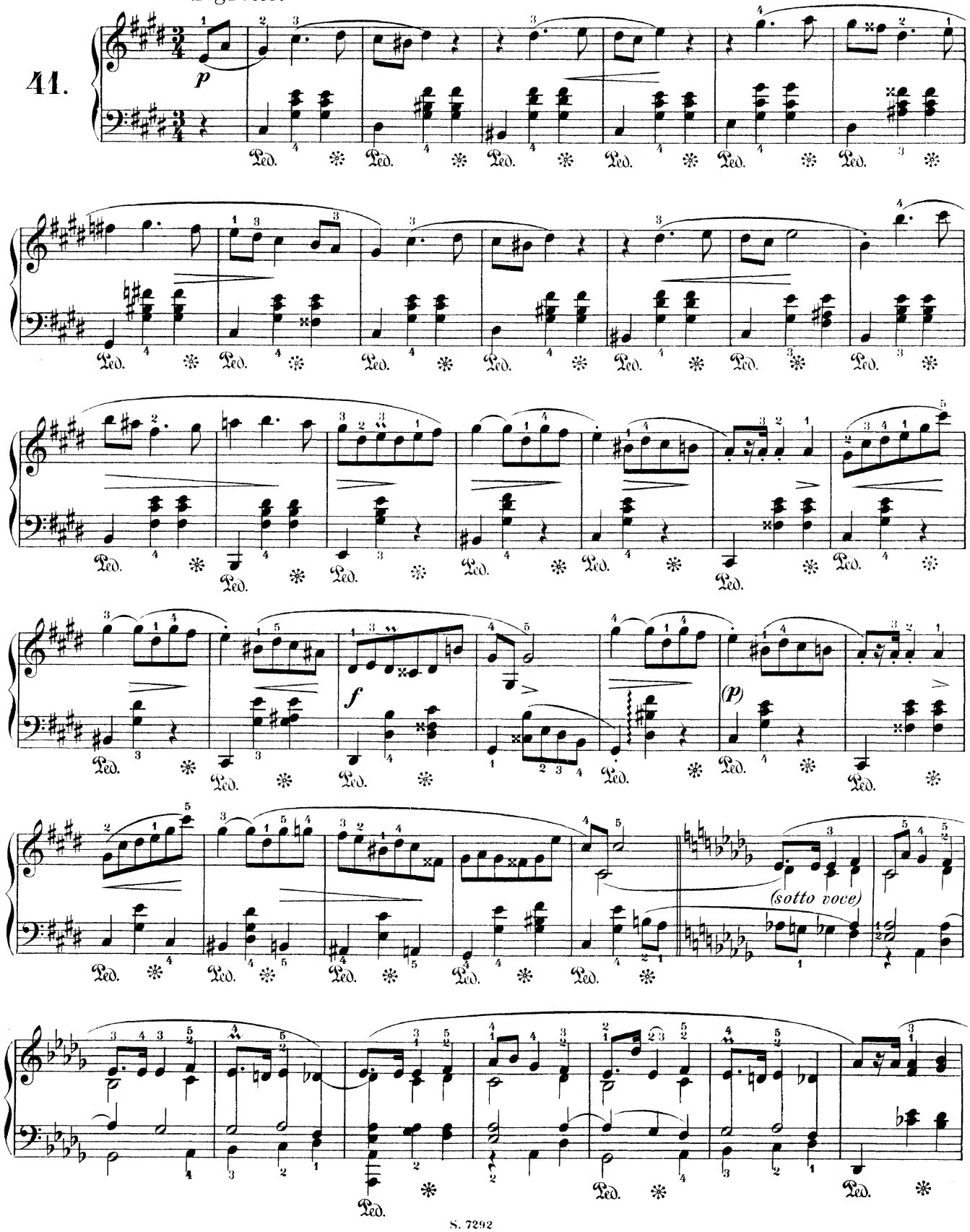
40.

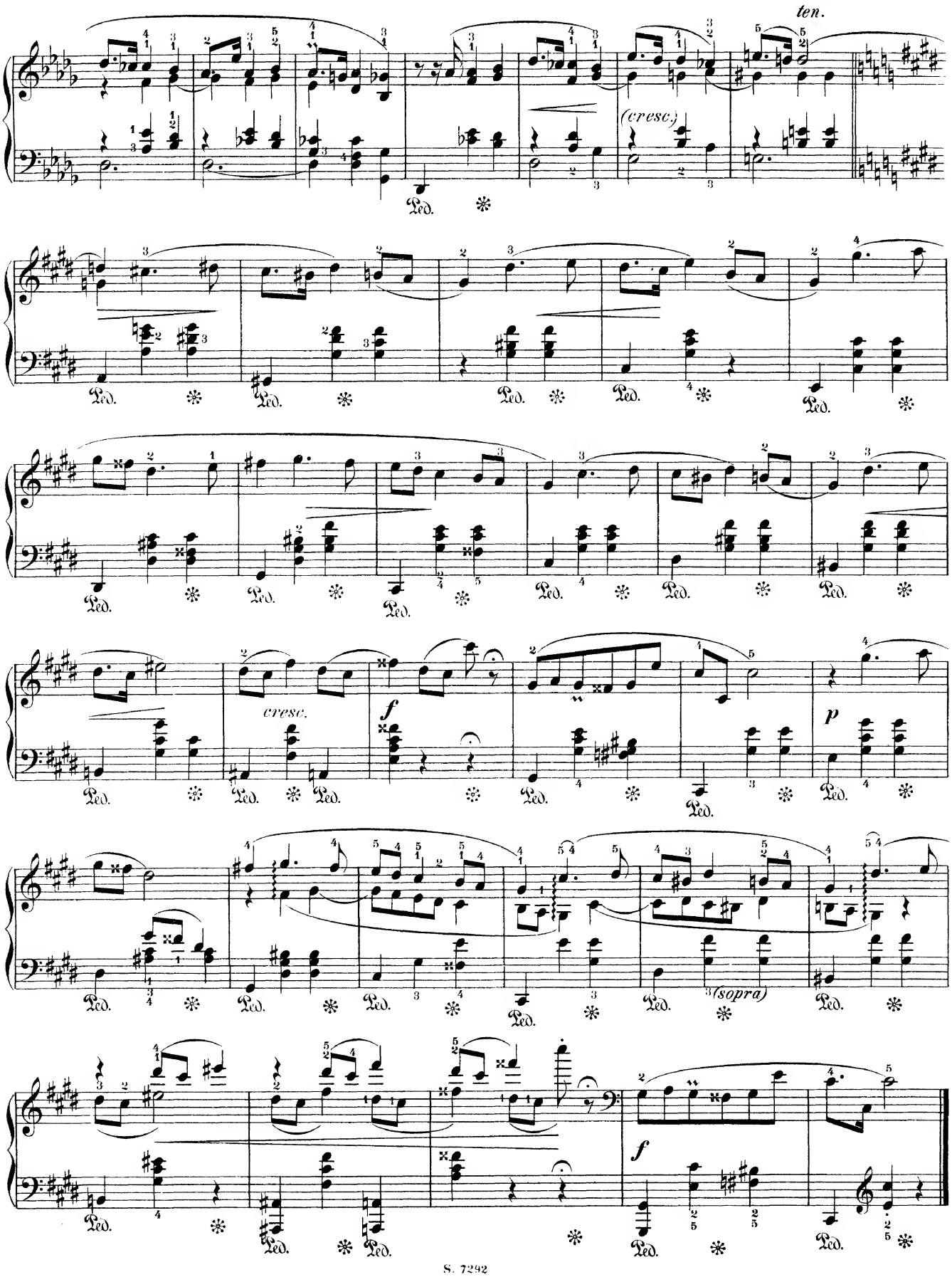


Fr. Chopin, Op. 63. No 3.

Allegretto.

41.



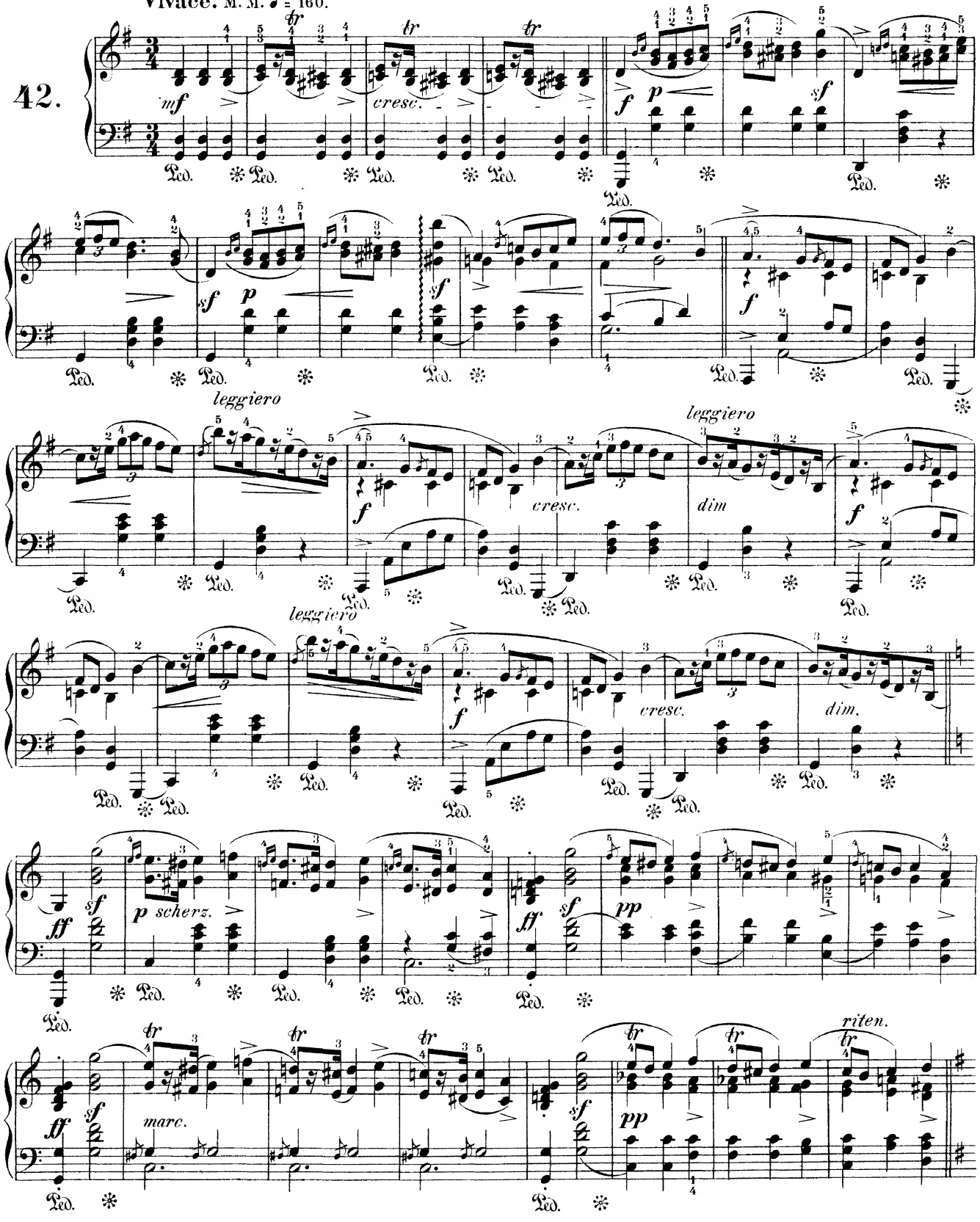

ten.
(cresc.)
cresc.
f
p
(sopra)
f

Vier Mazurkas.

Fr. Chopin, Op. 67. № 1.

Vivace. M. M. ♩ = 160.

42.



a tempo

leggiero

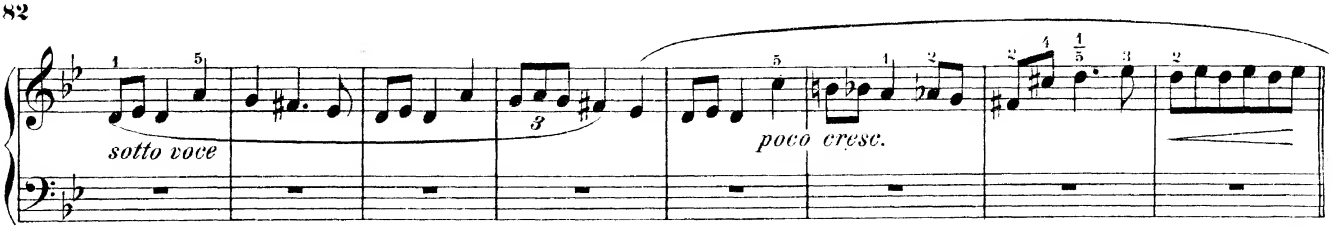
cresc.

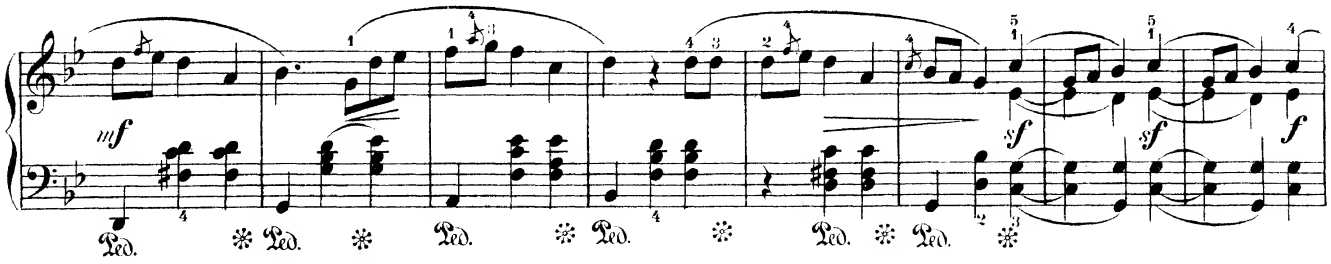
Cantabile. M.M. ♩ = 144.

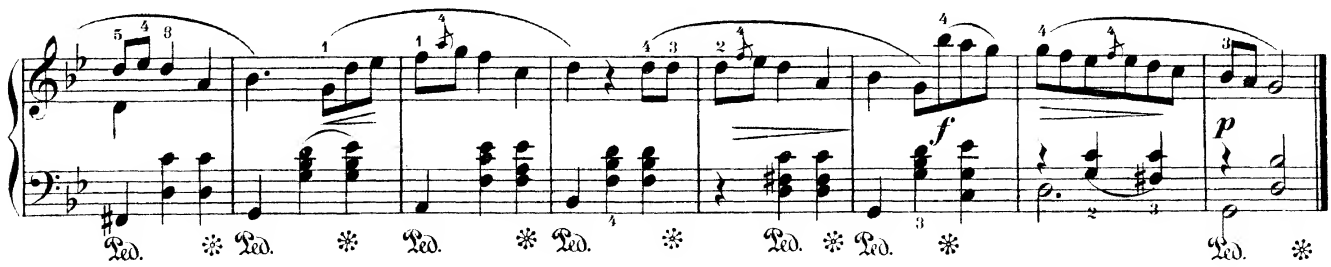
Fr. Chopin, Op. 67. N°2.

43.

pp e legatissimo



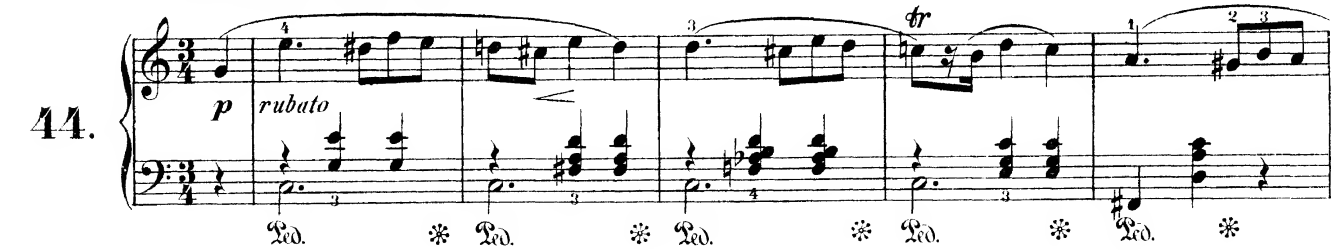


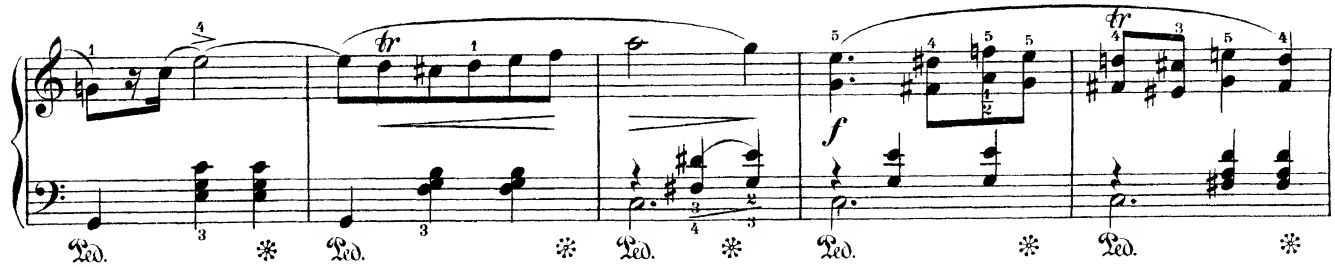


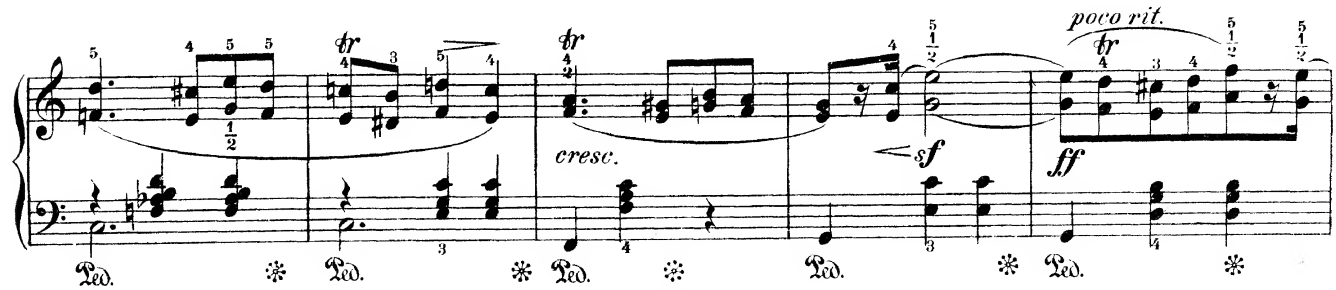
Allegretto. M.M. ♩ = 144.

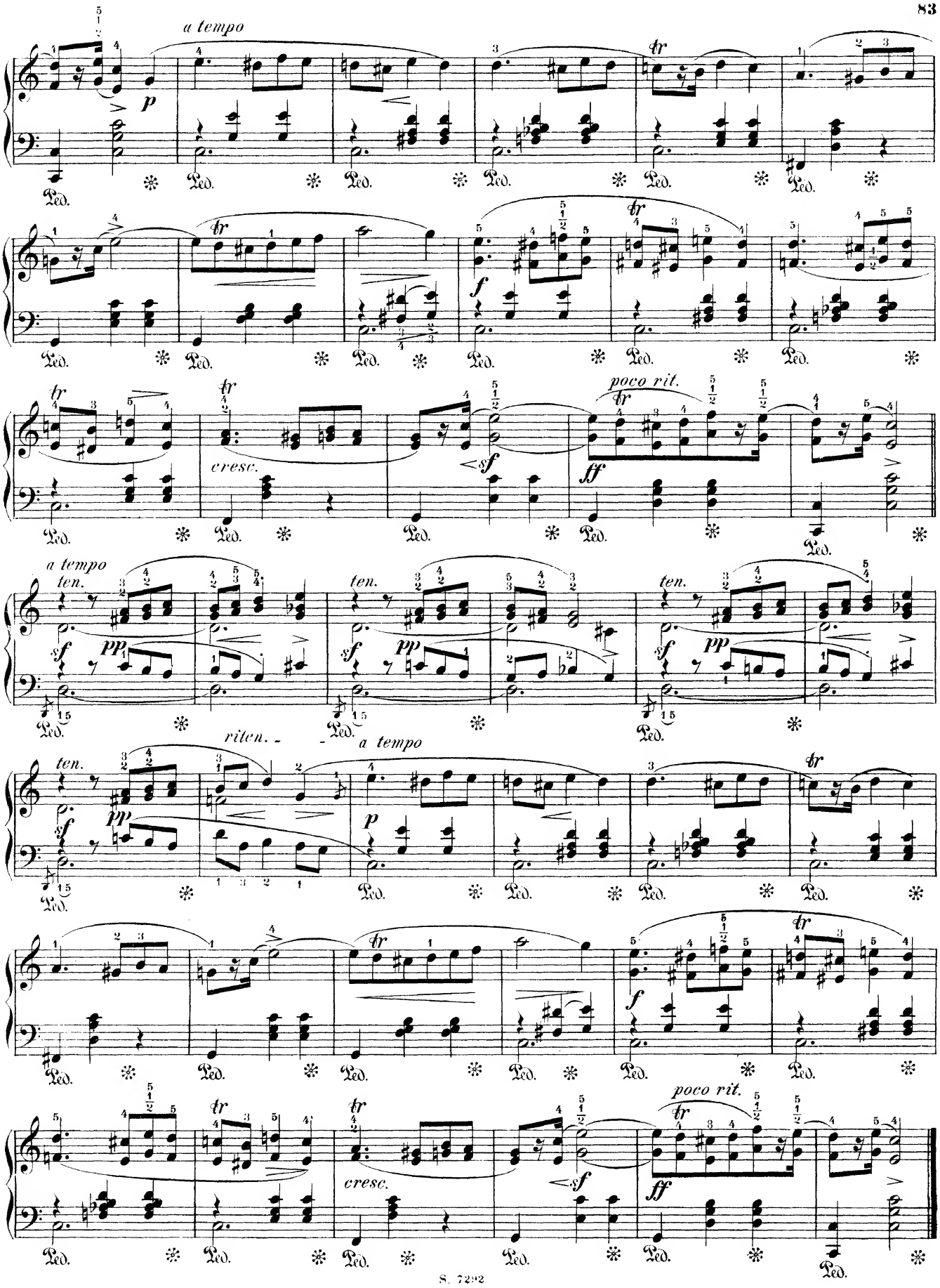
Fr. Chopin, Op. 67. No 3.

44.





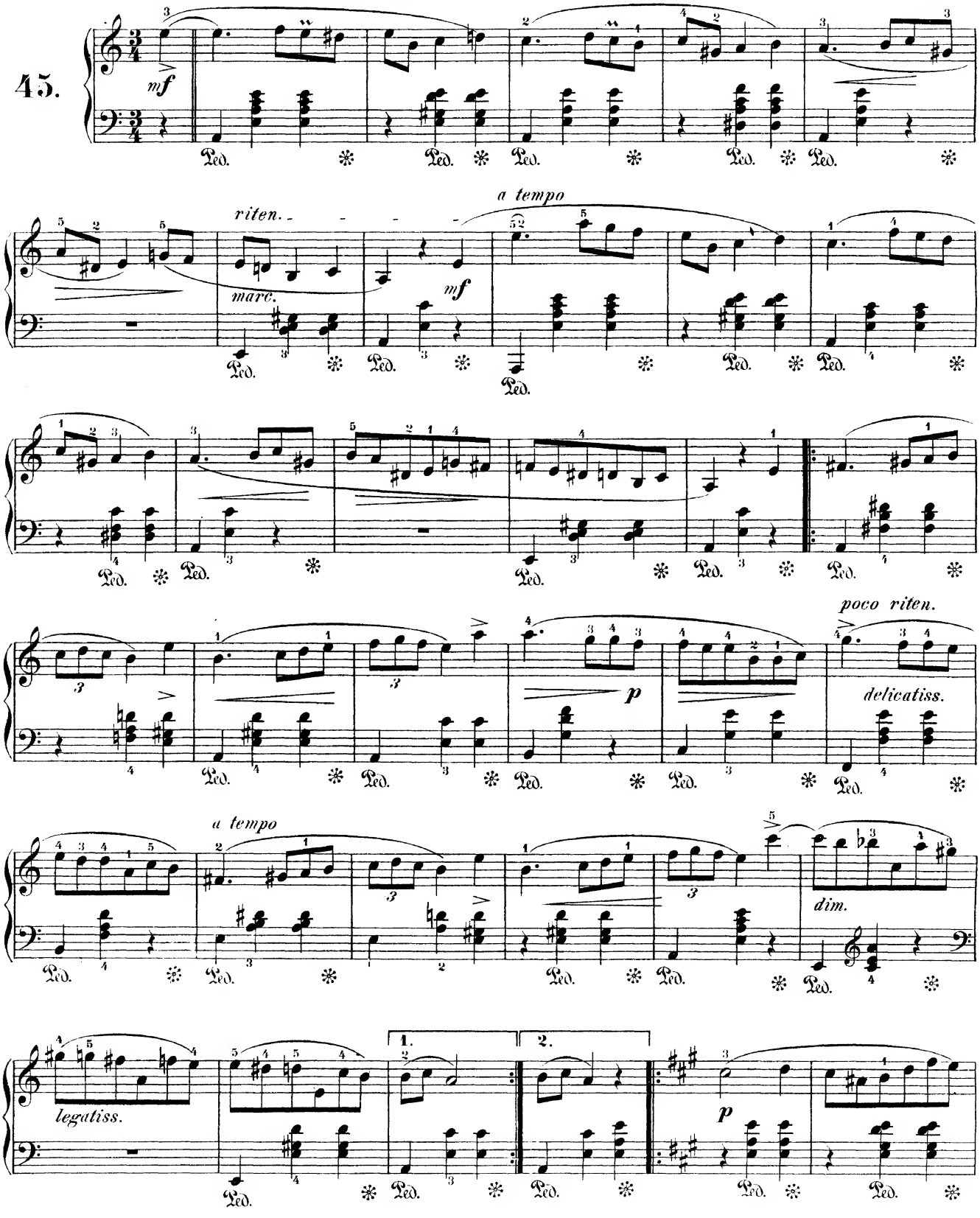


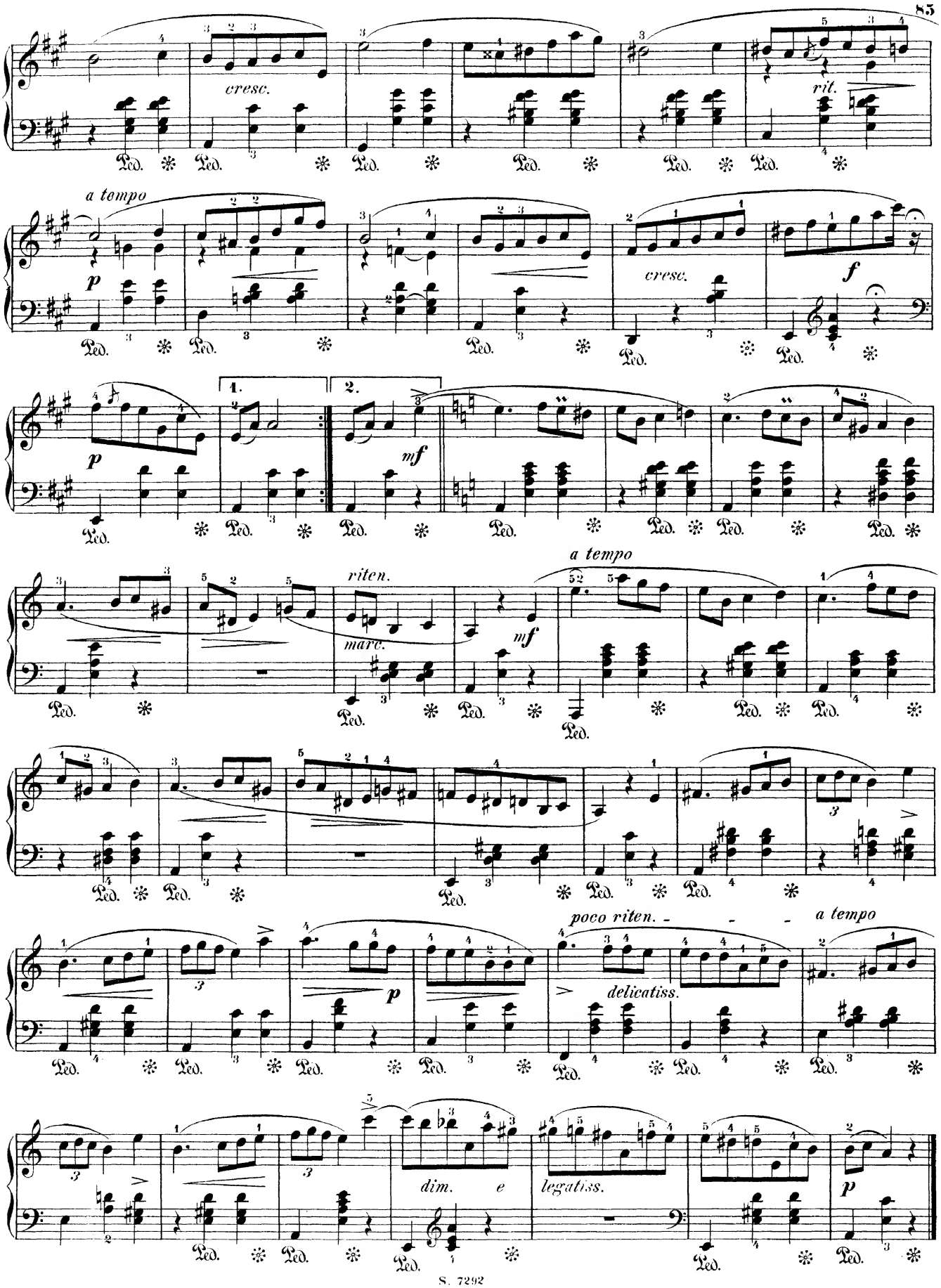

a tempo
p
tr
f
cresc.
sf
poco rit.
ff
a tempo
ten.
pp
riten.
a tempo
tr
f
cresc.
sf
poco rit.
ff

Moderato animato. M.M. ♩ = 138.

Fr. Chopin, Op. 67. No 4.

45.



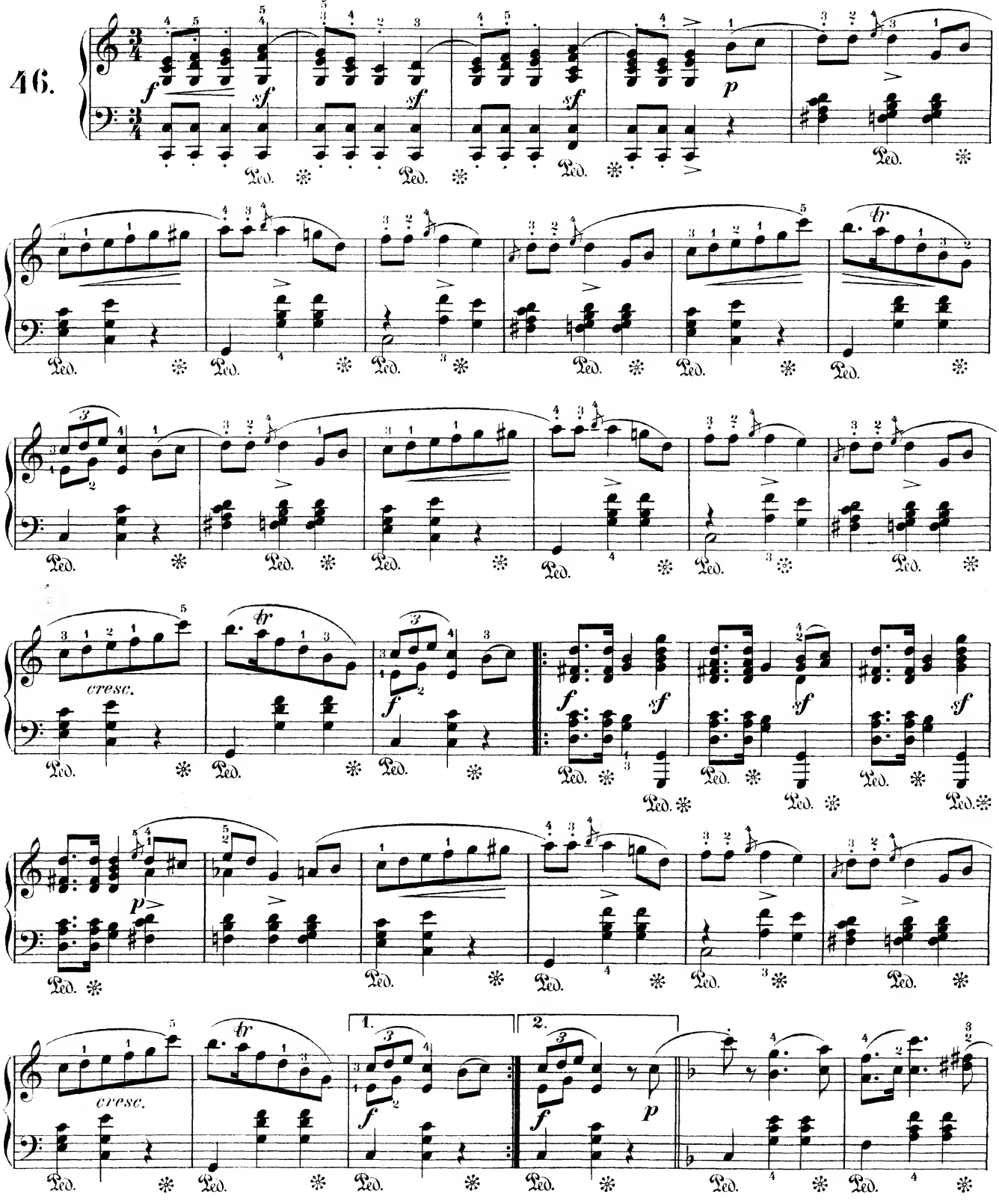

cresc.
rit.
a tempo
p
cresc.
f
1.
2.
p
mf
riten.
marc.
mf
a tempo
3
poco riten.
a tempo
delicatiss.
p
dim.
e
legatiss.
p

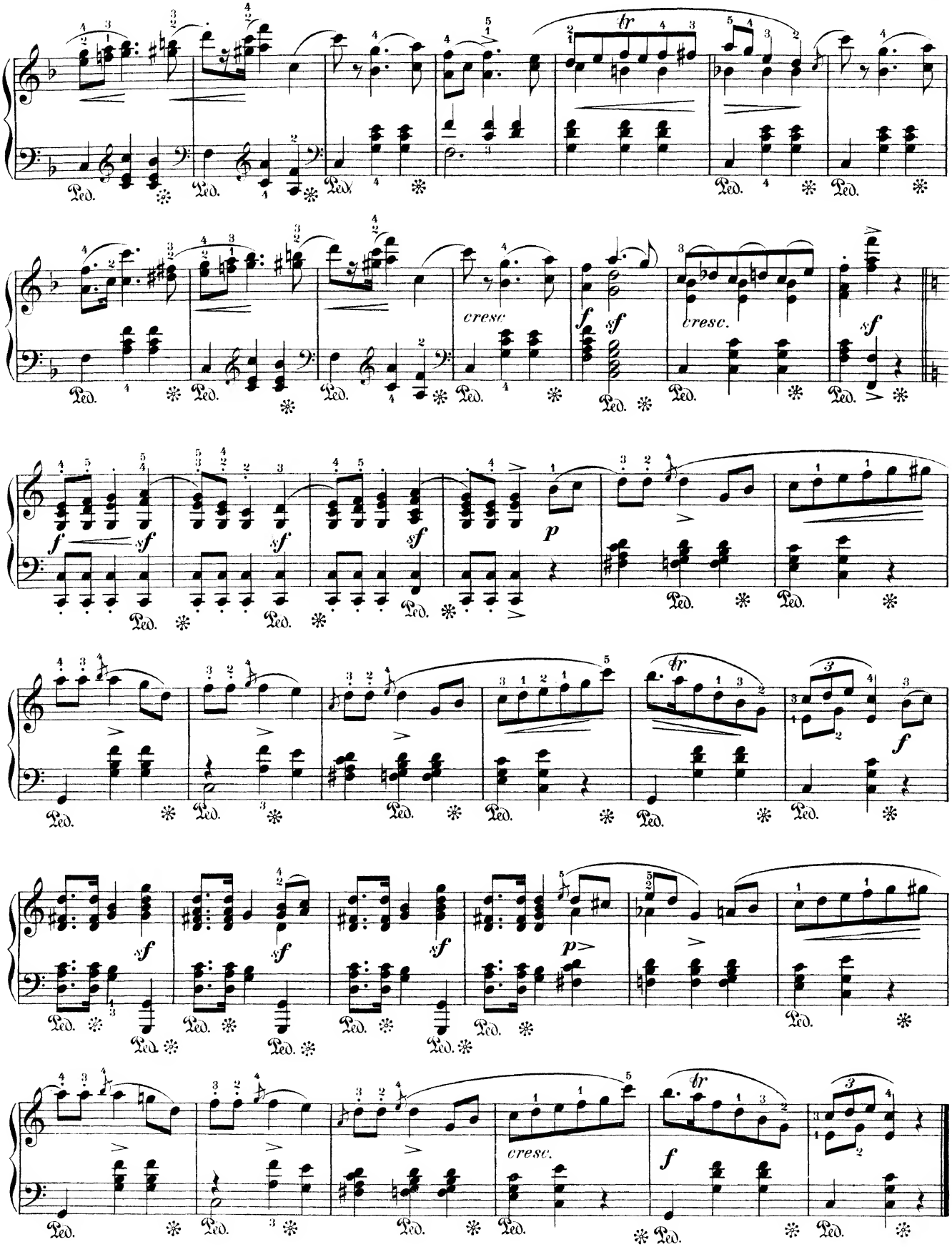
Vier Mazurkas.

Fr. Chopin, Op. 68. No 1.

Vivace. M. M. ♩ = 168.

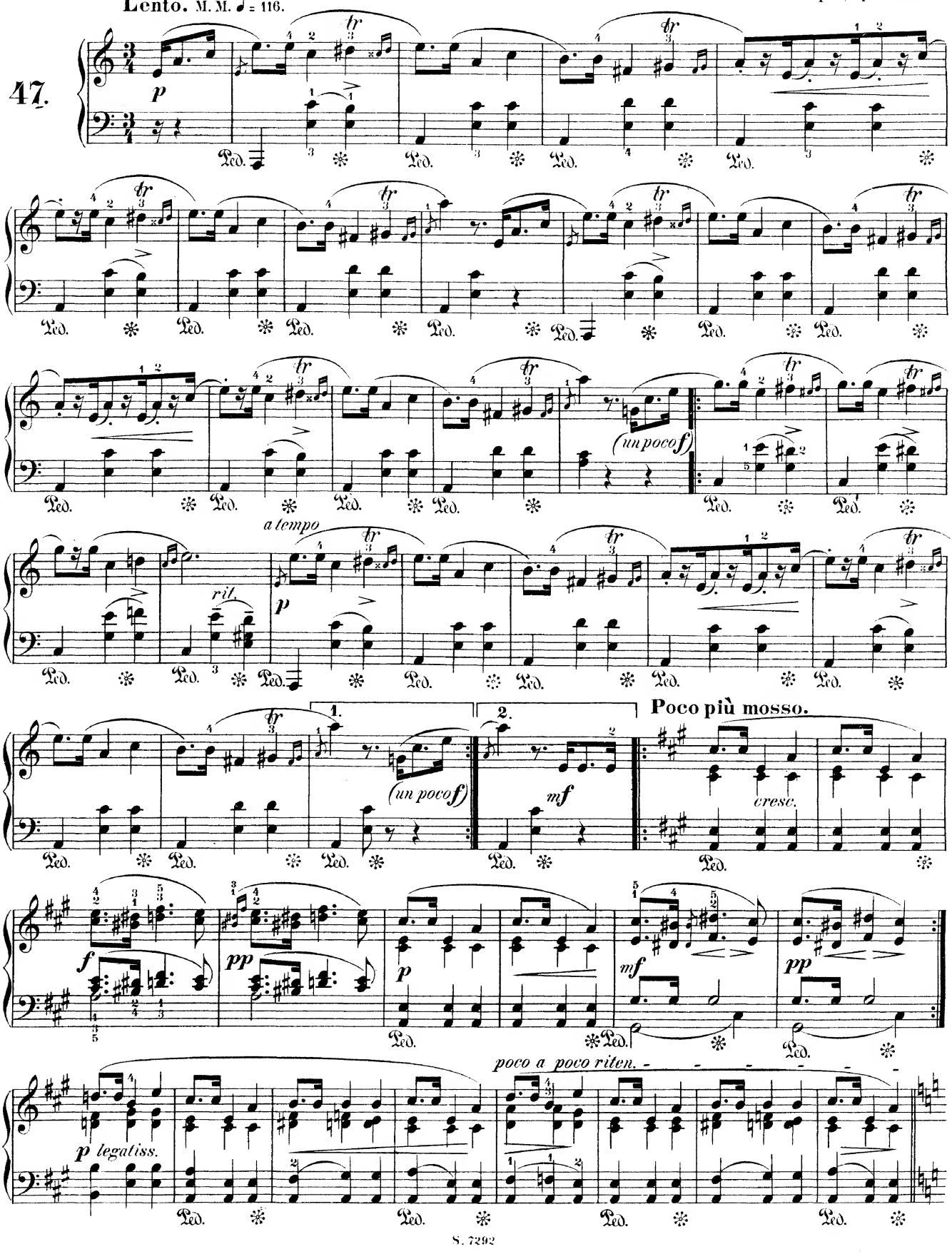
46.

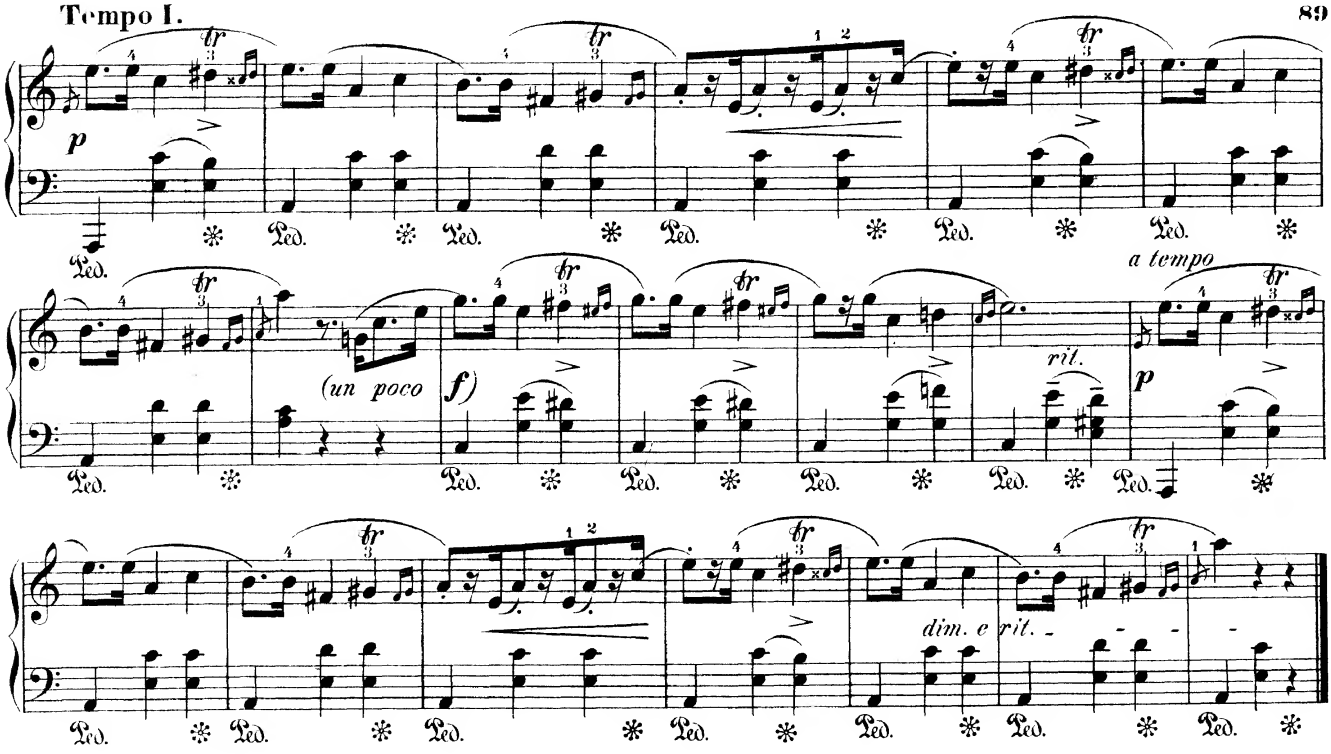



cresc
cresc.
cresc.

47.

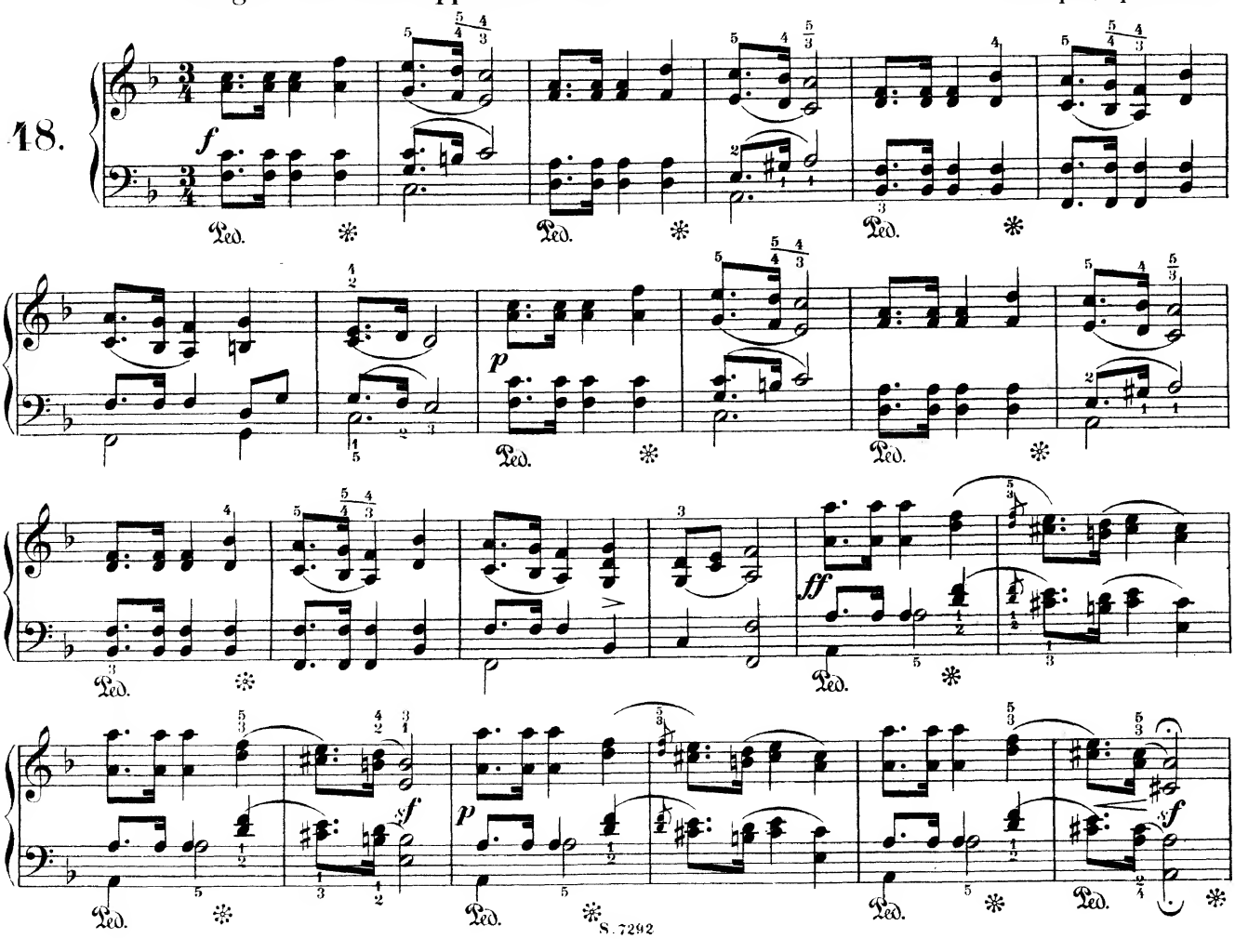
Lento. M. M. ♩ = 116.

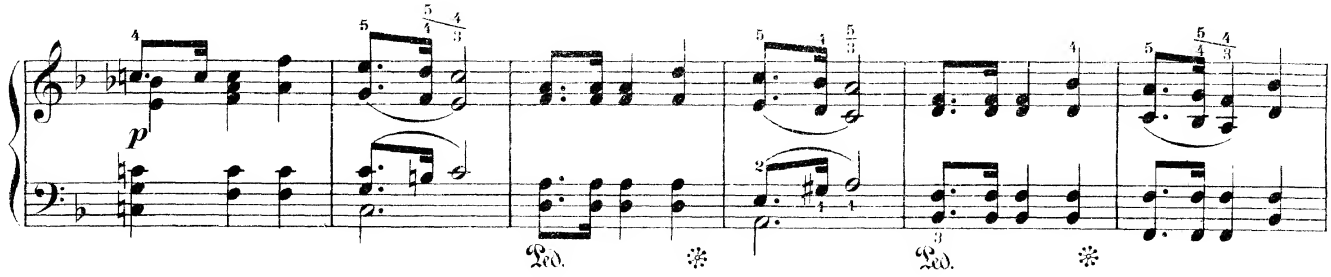




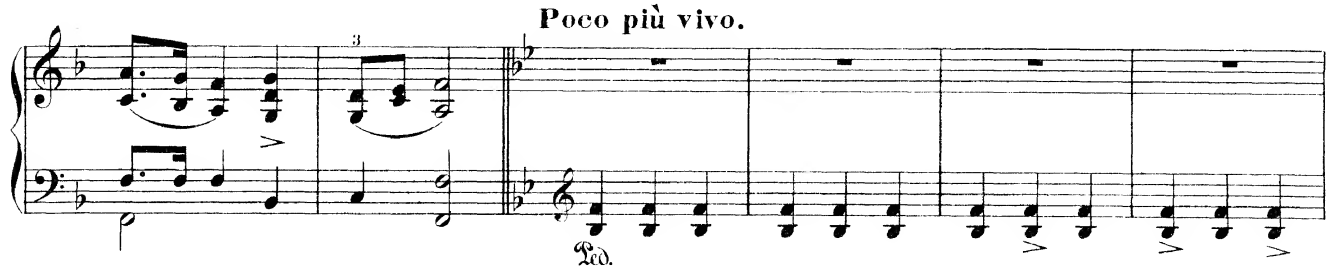
Allegro ma non troppo. M.M. ♩= 132.

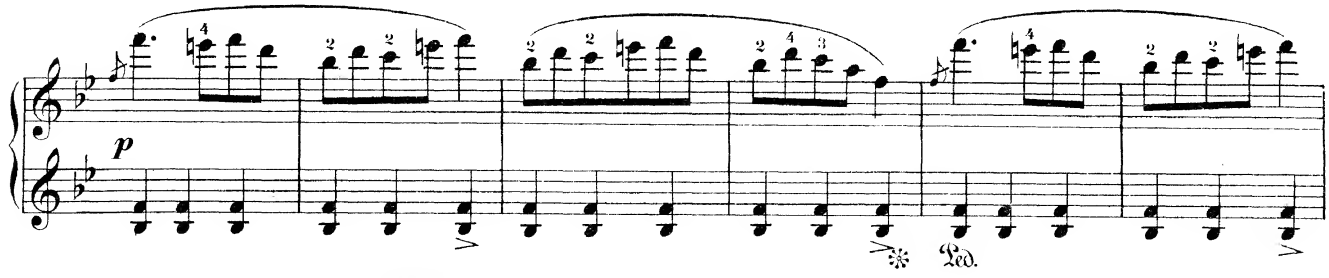
Fr. Chopin, Op. 68. Nº 3.





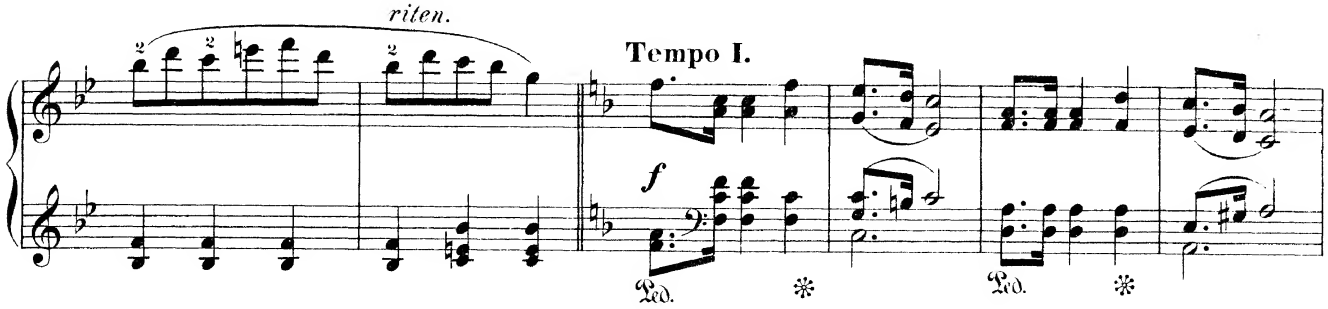
Poco più vivo.

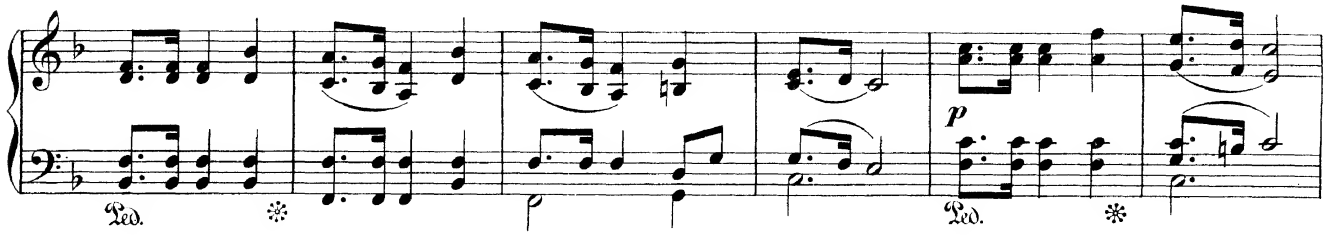


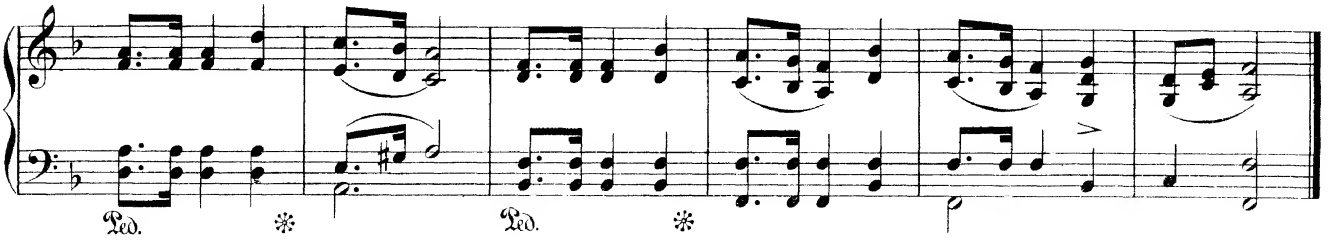


riten.

Tempo I.

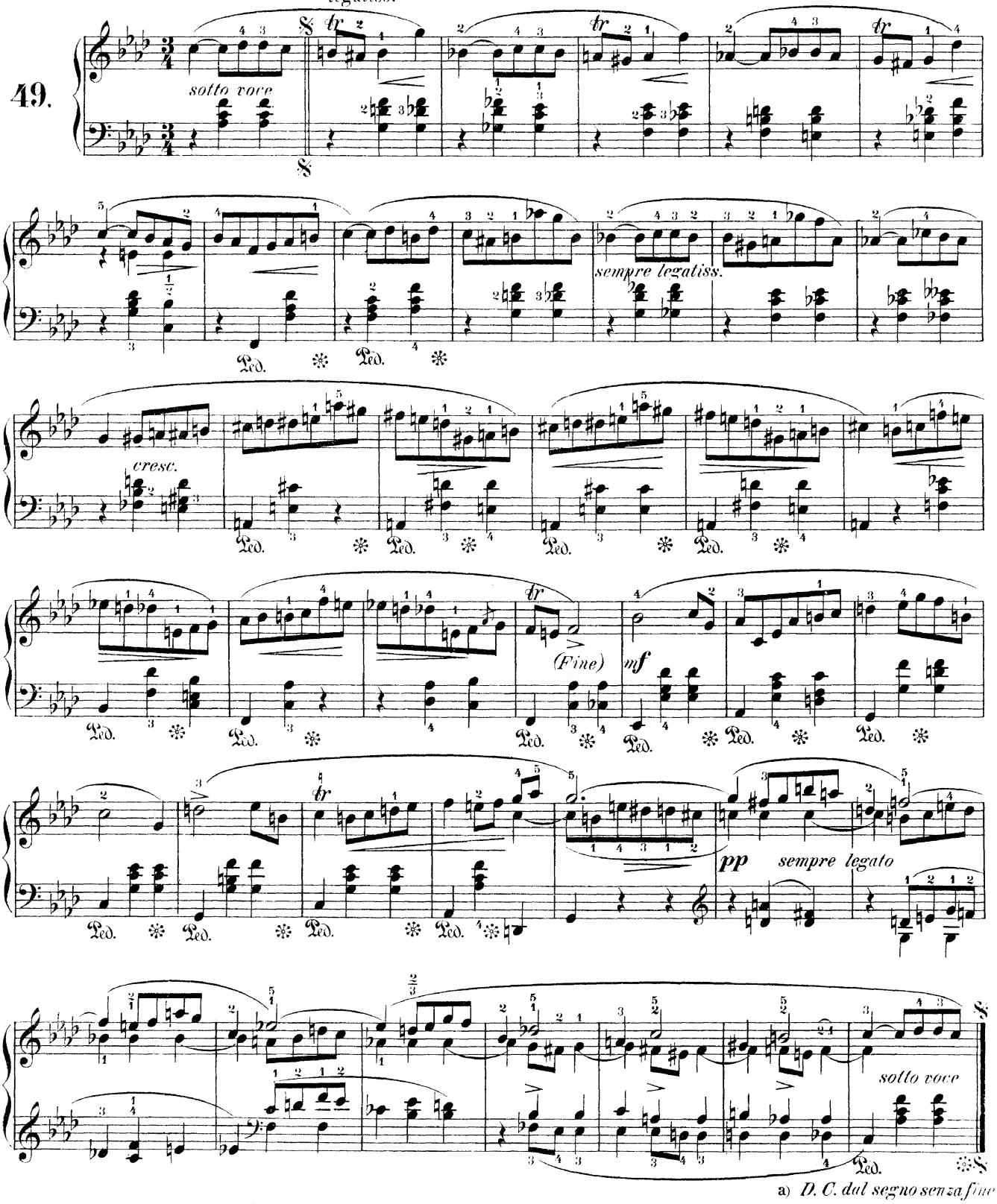






NB.
Andantino. M. M. ♩ 126.

Fr. Chopin, Op. 68. Nº 4.



a) *D. C. dal segno senza fine*

NB. Cette Mazurka est la dernière inspiration que Chopin ait jetée sur le papier, peu de temps avant sa mort, — il était déjà trop malade pour l'essayer au piano. (J. Fontana.)

a) Klindworth schreibt nur die Wiederholung bis zu dem von uns mit (Fine) bezeichneten Abschluss vor.

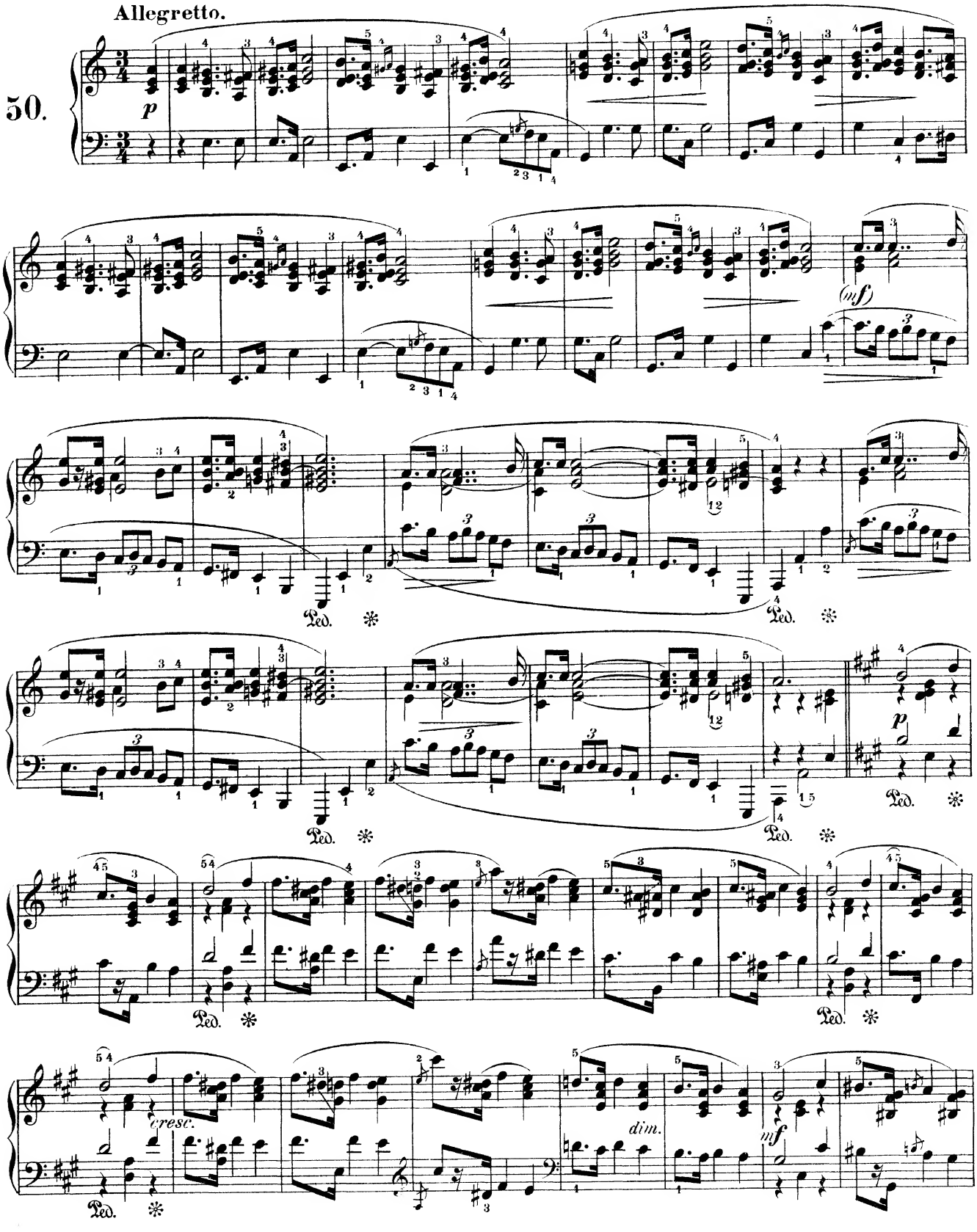
a) *Klindworth prescribes the repetition only to the close we have marked Fine.*

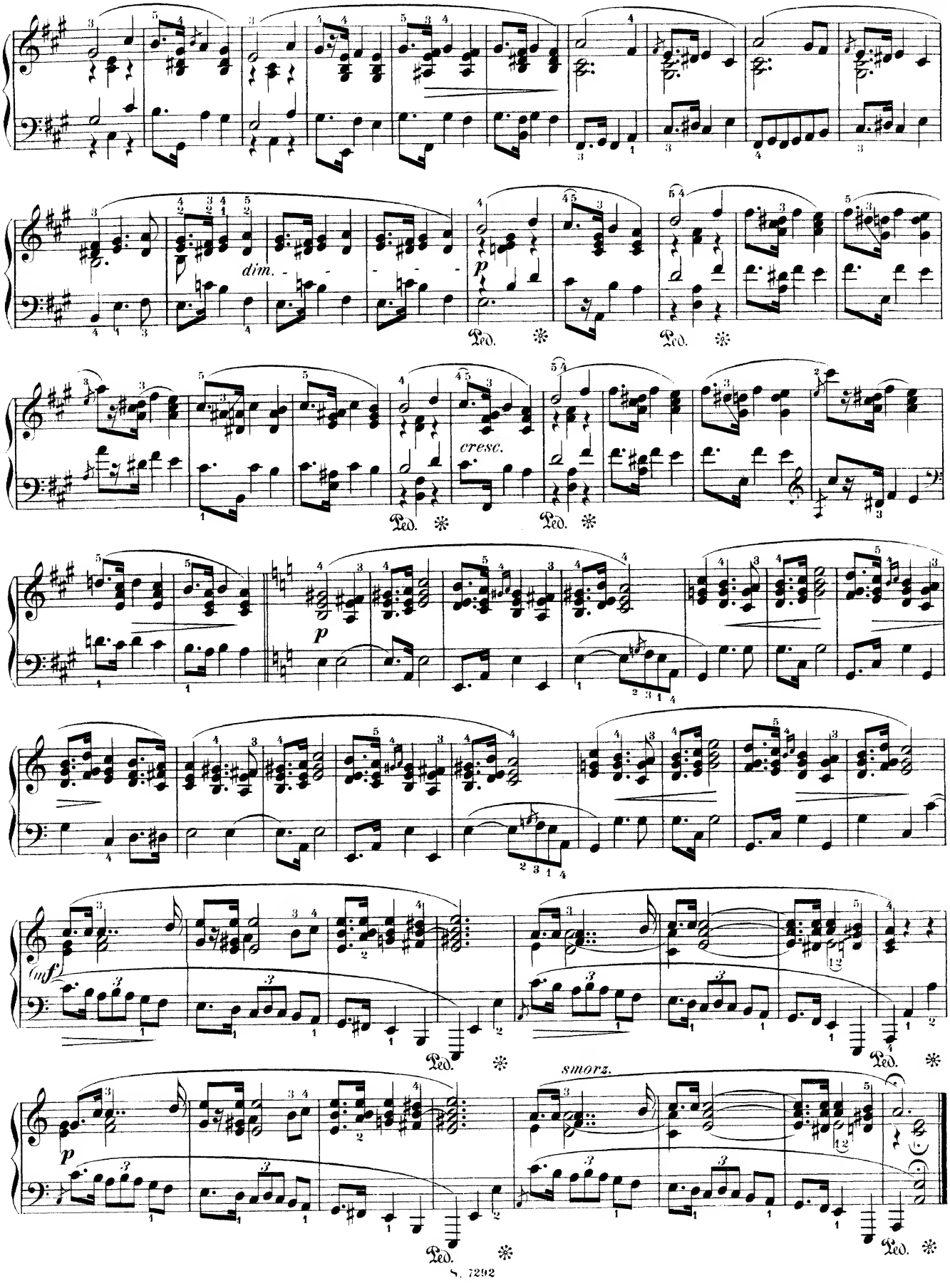
Mazurka.

Fr. Chopin, Op. posth.

Allegretto.

50.

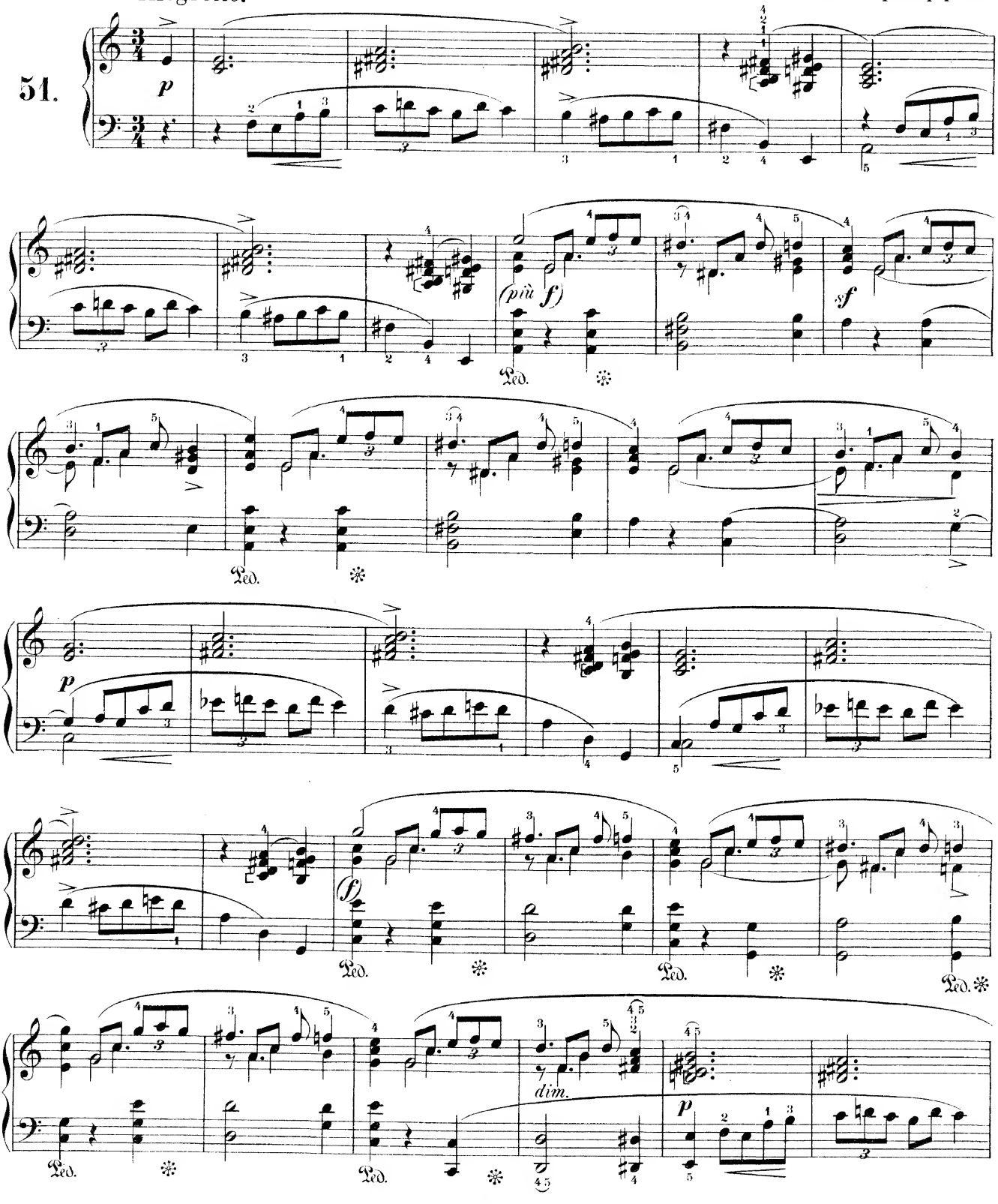


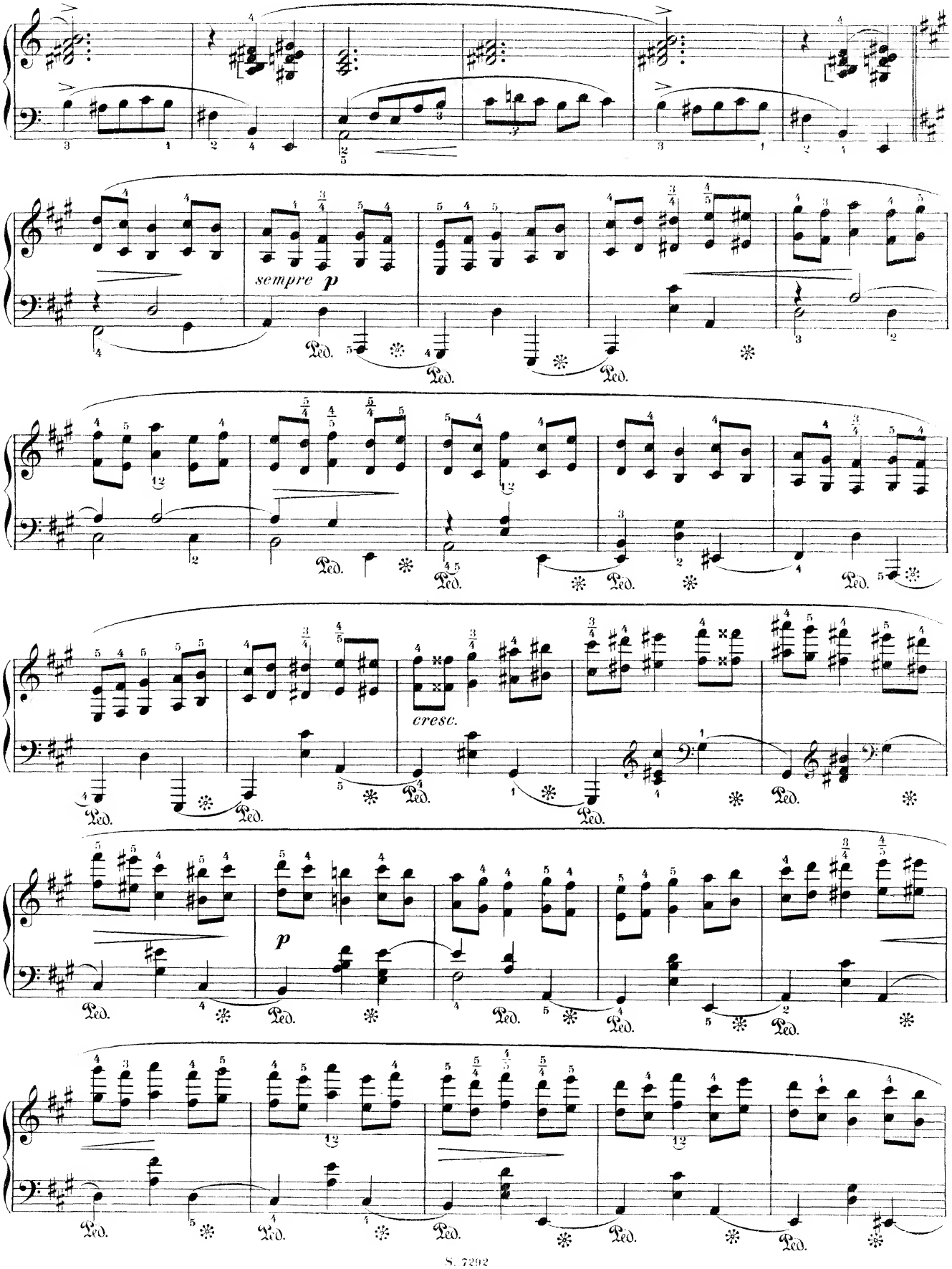

dim.
p
Ped.
cresc.
p
(mf)
smorz.
p

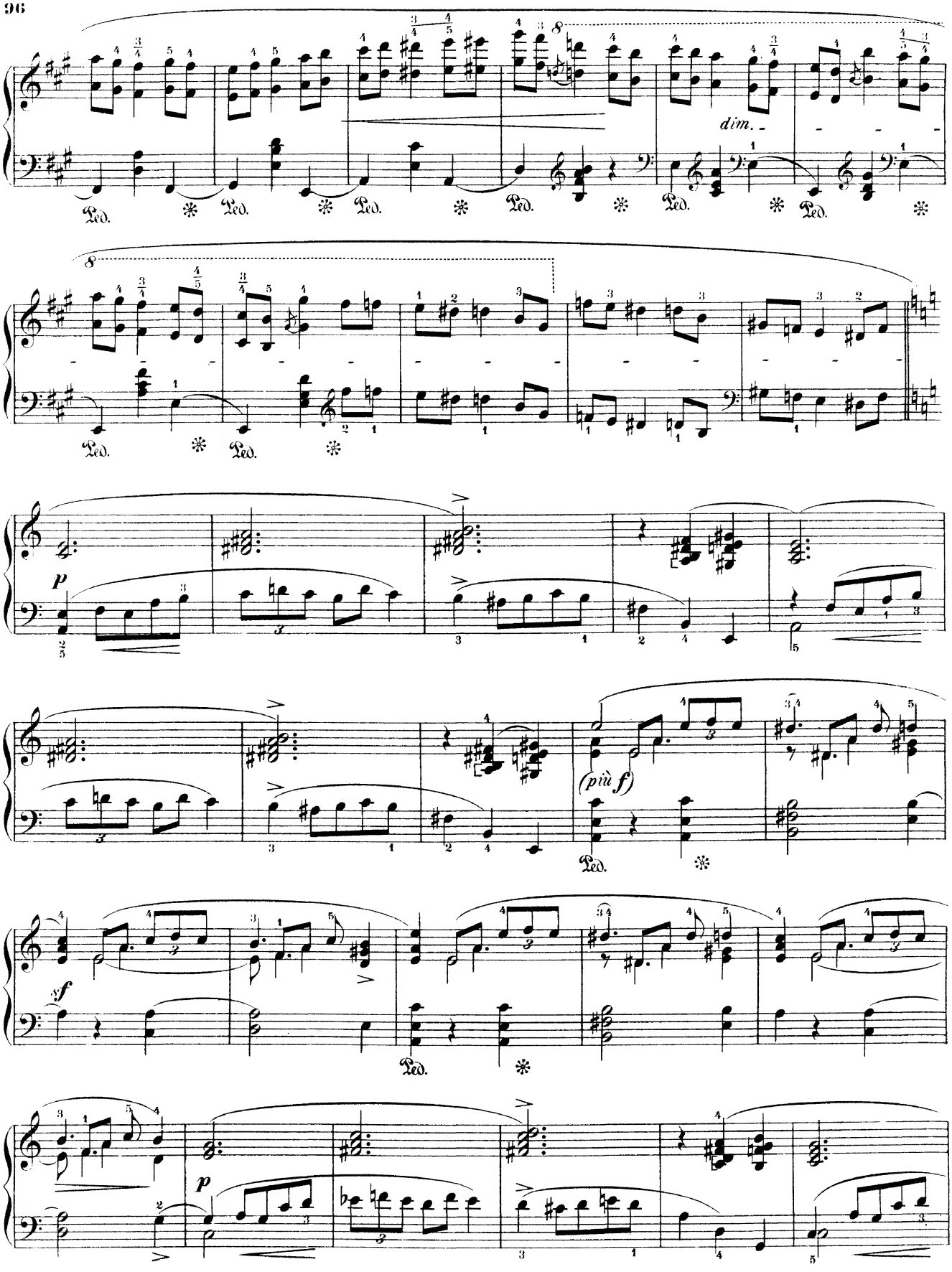
Mazurka.

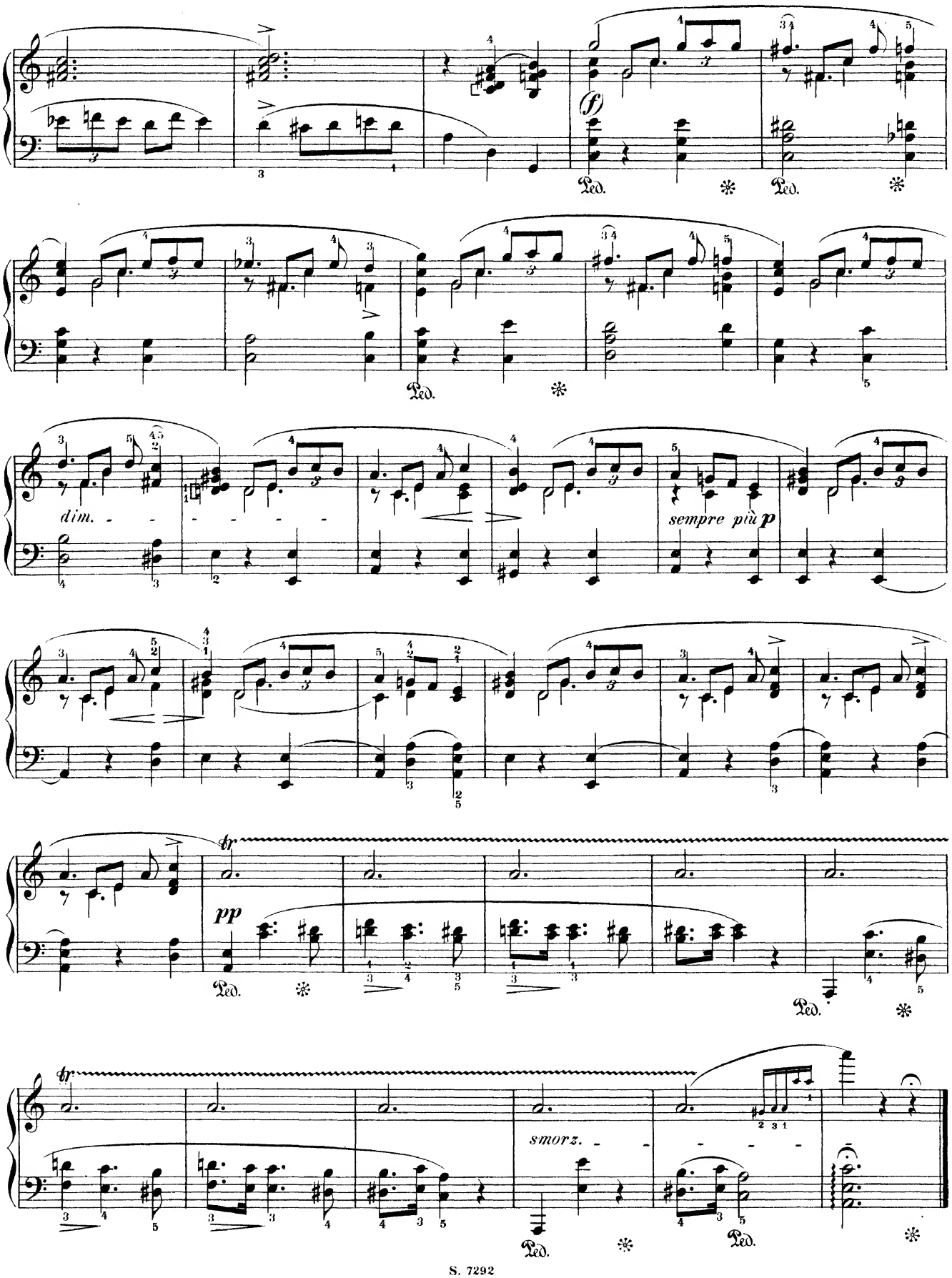
Allegretto. Fr. Chopin, Op. posth.

51.




sempre p
cresc.
p


dim.
(più f)


(f)
Ped.
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sempre più p
pp
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smorz.